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Eady Warns CEA State Seeking Even Larger Revenue

"EXTEND OR END" LEVY DILEMMA

EXHIBITORS can expect no entertainments tax reduction this year, according to a statement made by Sir Wilfrid Eady, Second Secretary of the Treasury, to a deputation from the Cinematograph Exhibitors' Association. It was pointed out that the Exchequer is looking for increased revenue, that if there is any increased income to kinema box-offices, the Government must have a share and that any increased costs in which exhibitors may be involved must be found by putting up prices to the public.

The KINE.'s political correspondent says this week that the CEA General Council, which was meeting on Wednesday, had to decide whether to accept these general principles and use them as a basis for accepting an extension of the Eady scheme, or whether to reject the proposals made by Sir Wilfrid Eady, which rejection would automatically close the door to the continuation of the levy system.

When the CEA deputation saw Sir Wilfrid it put forward a suggestion that seats over 1s. should be increased by a further 1d., which would be shared within the industry. But the Treasury made it clear that if such a scheme were extended the CEA and BFPA could expect to share ½d. and the other ½d. should go to the Treasury.

The Government's argument appears to be, says our correspondent, that any further increase in seat prices would automatically bring the whole taxation system into another range.

The CEA is considering one suggestion that seat prices should be increased by 2d., but this idea was expected to be rejected by the General Council.

Most promising idea at present under discussion is that last year's Eady scheme should be extended so that a further reduction of ½d. PT should be made on seats below 1s. 6d. (this would help small exhibitors) and other seats would be increased by another 1d. of which ½d. would go to the Government and ½d. each to producers and exhibitors.

One objection to the CEA's original idea of 1d. increase was that the Treasury would get nothing and that there was no concession on the cheaper seat ranges to which the Treasury apparently attaches more importance.

If the General Council authorises its delegates to continue discussions based on the principles set out by Sir Wilfrid Eady, then it is probable that the Chancellor of the Exchequer will be able to make a specific statement referring to kinema ET on Budget Day, April 10.

On the other hand, if the CEA

Continued on page 8

FILM STOCK FACTORY IN BRITAIN?

KRS Proposal to Exhibitors

IT has been proposed to the CEA that the industry should press for a film stock factory in Britain.

This is one of the suggestions which was being discussed at the CEA General Council this week, following a session of the CEA-KRS committee, at which the renters told exhibitors that the increased price of raw stock would cost them about £750,000 extra a year.

The KRS has also suggested that

Continued on page 8

CEA ANNUAL MEETING

Small Halls Must Pay Seven Shillings a Year More

NOT without reluctance, a majority of exhibitors attending the annual meeting of the Cinematograph Exhibitors' Association in London on Tuesday voted in favour of increased subscriptions and a reallocation of income between branches and head office in order to benefit the head office accounts. The rules amendments necessary were moved on behalf of the London and Home Counties branch by Theo. H. Fligelstone.

The increases are as follows: AA halls from £31 10s. to £35; A halls from £15 15s. to £17 10s.; B halls from £7 17s. 6d. to £8 15s.; and C halls from £3 3s. to £3 10s. In future, the branches will take 40 per cent. of subscriptions instead of 42½ per cent.

Arthur B. Watts presided at the meeting, which was attended by little over a hundred members.

E. Hamson, who moved the adoption of the report, said: "Did the critics within the CEA ever take the trouble to read the report?"

B. Fancourt seconded and said looking back over 35 years he could recall no year which had not been a busy one for the association.

There were no questions, and the report was adopted.

F. Prior moved the adoption of the balance-sheet and accounts. He referred to expenses, which had decreased by £964 although salaries had gone up 22.5 per cent. This was an excellent result. There was, however, a deficit of £1,096 on head office operating costs and £638 was for taxation reserves. A provision was made for lease dilapidation and depreciation. The fund put aside was £2,000, and he thought it

Continued on page 8

Europe Gets Sterling Frozen Here

TRANSFER UNDER ESCAPE CLAUSES

WHAT are described as "substantial sums" of British sterling, "frozen" here under the Anglo-American films agreement, have been transferred under British Government authority to France and other European countries. This was stated by Fay Allport, European manager of the Motion Picture Association in reply to KINE. queries this week.

The money has been transferred under two escape clauses in the agreement. Sums have left Britain under the clause (f) of schedule B and they have also been interchanged with members of the British Film Producers' Association under an agreement made between the BFPA and MPAA and given Government approval last year.

About £300,000 is believed to have gone to France, under the first scheme. Other sums have been transferred to the Middle East and other soft currency areas.

Mr. Allport said that other negotiations were being made. He also added that these arrangements are not made unless the sum involved "is considerable."

Mr. Allport emphasised that the total being transferred will in no way affect American company production plans for Britain.

AT THE DINNER *LYTTELTON: NO TAXATION SLASH BUT REVISED E T INCIDENCE*

NEARLY a thousand exhibitors and senior Wardour Street executives attended the annual dinner of the Cinematograph Exhibitors' Association at London's Grosvenor House hotel on Tuesday evening, and heard Oliver Lyttelton, Conservative member for Aldershot, declare that the industry cannot expect any Government to willingly make substantial reductions in entertainments tax. But, said Mr. Lyttelton, increased prices to meet increased costs should not themselves be taxed on this sliding scale basis. He was introduced by Harry Mears, newly elected CEA president.

Mr. Lyttelton said: "The times in which we live are so menacing that I think *any* Government will be loath to cut down any source of revenue. I know that you have already faced that grim prophecy.

"But is it not time that the method of gaining the revenue from this industry should be drastically revised, and the general subject of what prices are charged for a seat should be re-examined?

"I believe that even if the object were to continue to raise the same revenue from the industry there are many adjustments to be made which would greatly lighten the burden.

"Costs are rising with you, as they are everywhere, but any extra price charged to the public means difficult and to some extent abortive negotiations with the Government.

"It seems curious to tax extra costs—because that is what it amounts to.

"It appears to me that you are more likely to know what the pub-

Continued on page 8

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A Plea for Co-operation

IT is unfortunate that the exhibitors' new year should have opened in an atmosphere of acerbity and recrimination. The success of any industry is dependent upon the extent of harmonious working between its component parts.

There is no stauncher advocate of unity than Harry Mears, the new president of the CEA. This he made clear in his speech at Tuesday's annual dinner. The association, he said, had learned that it could not do without the producers and was eager to co-operate with anyone who, in return, offered co-operation.

Exhibitors have given practical expression to their desire to work in amity with other sections of the trade and the producers in particular. We consider that Mr. Mears' reasoned comment on recent exhibitor complaints concerning the suggestions made by the British Film Producers' Association regarding the treatment of quota defaulters were not unjustified.

At the BFPA Press conference last week it was admitted there were not enough films in the quota year 1949-50 for the three major circuits to meet the basic quota of 40 per cent. That is obvious. If the circuits could not complete their quota how much worse was the position of the second, third and subsequent run exhibitors, many of them with two changes of programme a week?

Little wonder that the official report of the recent joint CEA-BFPA meeting, at which a recommendation for the quota next year was made, the exhibitors insisted on a proviso that exhibitors will undertake to meet a 30 per cent. quota providing the producers' estimate of releases is fulfilled.

It is not an important matter that the misguided few in the BFPA should have pushed through the now infamous "anti-British justice" note in the recent Films Act memorandum. What is important is that the producers are now learning the simple lesson of supply and demand.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

RESPONSIBILITY usually makes for cautiousness, and I suppose that the moderate and restrained reference to the entertainments tax by Oliver Lyttelton may have been somewhat influenced by possible future political developments.

But if exhibitors at the CEA dinner gained little positive assurance from the speech of the guest of honour, there was no doubt of the welcome given to his sympathetic references to the effect of taxation upon the prosperity of the industry concerned. It was "this grave initial hardship" of the industry which, as president Mears reminded us, Mr. Lyttelton had criticised vigorously in the debate on the Gater and Plant reports.

Whether the association's invitation to Mr. Lyttelton arose from the "shadow of coming events" I wouldn't know. Perhaps it was prompted by a desire to have the best of both worlds. In any event, it was a good move to enable a prominent member of the opposition who has proved himself both in office as President of the Board of Trade and out of it in debate to meet exhibitors with whose aspirations he has shown sympathy.

The occasion may indeed prove of value to the trade should Oliver Lyttelton, in the capacity of Chancellor of the Exchequer, have the opportunity of putting generalisations into practice.

TUESDAY'S annual meeting of the Association was better attended and certainly rather livelier than customary. An interrogation concerning the accounts led to a typical Fuller *riposte* when he was questioned on the political fund.

If anyone other than Tommy France had made the criticisms of Walter Fuller's actions concerning the proposal to make honorary life membership of the CEA "conditional" on the General Council allowing such members to attend meetings, the annual meeting might have broken up with hard feelings between the general secretary and his supporters and those backing Tommy's good-natured quips.

As it was, Fuller took well the remark that he found nine ways of avoiding doing things he did not like—and then refused to do them anyway!

He neatly passed the rebuke of a reference back on the amendment proposals and instead made a sincere comment on the support he had from members at a time when he celebrated the completion of twenty-five years as general secretary.

MORE recrimination might have occurred over the surprise mishap concerning South Wales and the election of its delegates. Harry Mears refused to allow a debate on the matter, although the South Wales men had argued that head office was at fault in not letting the branch know earlier that it had not an adequate membership for four delegates.

As it was, Harry promised that he would do everything he could, providing it was constitutional, to see that the branch was represented at this week's important General Council meeting.

WELL-EARNED congratulations came the way of the Newcastle committee of the CTBF on Tuesday when Alf Smith handed Reggie Bromhead, president and chairman of the fund, a cheque for £1,337 5s. 10d., representing 75 per cent. of the total receipts from occasional Sunday opening at Newcastle. Members of the committee also present were W. Westwood and W. Carr.

I am told that this sum represents an all-time record for this particular form of contribution.

But this was not the sum total of Newcastle's good deeds, for the presentation was followed by another cheque—for £238 2s. 2d.—the result of trade show collections. It is an admirable example to the rest of the country.

SOME of the bright young men of our industry are often apt to forget that many of the original founders of their livelihood are still alive, and large numbers of them are still active in the business. That is why I am always pleased to hear of the activities of organisations such as the Lancashire Cinema Old Boys, which is still hale and hearty in spite of an inevitably dwindling membership.

My congratulations go particularly to the association's new president, C. P. Brown, and to Jim Brearley, unanimously elected chairman for the eighteenth successive year at the annual meeting last week-end. The appointmen of Chick Brown illustrates the saying that, if you want a job done well ask a really busy man. In addition to his kinema, the La Scala, Hollinwood, he is secretary of the South East Lancs branch of SCMA, and vice-chairman of both Oldham British Legion and Hollinwood Conservative Party.

Only bit of real formality at the function was the ceremonial singing of "The President's Song," which was written and composed five years ago by "old boy" Albert Stanbury, who was there to act as accompanist on the piano.

CONGRATULATIONS extended at a little function by ABPC executives to Bill Cartlidge on his appointment as general manager of ABC will be echoed by his many friends and colleagues in the trade. For since I first knew Bill at the Commodore, Hammersmith, in the early 'thirties he has won the good will and esteem of all with whom he has been associated.

But, more than this, his services to the company have deserved this recognition. And Jack Goodlatte's announcement will encourage all ABC personnel who will see in this example the opportunity for them to attain high executive office. The appointment also shows that the company's policy of promotion from within the organisation is by no means a matter of lip service.

And as earnest of ABC's attitude in seeking out and encouraging manpower Jack Goodlatte and C. J. Latta entertained on Friday over 100 assistant and relief managers of the London area. It was the first of a number of meetings to be held at which the policy of the company will be explained to the lads who will also receive assurances of their prospects with ABC.

BOTH Louis Mannix, president of SCMA, and Sam Butchart, general secretary, are full of optimism concerning the future of the society. And not without cause, I think. Between them, during the past 12 months, they have effected a transformation in its affairs. A lot of dead wood has been cut away since the last AGM, and, even though membership is still far too few, the financial position is steady and the reputation of the society has risen steadily in recent months.

The decentralisation plan, Mannix tells me, is proving successful, and although the proportionate rate of subscription I consider, is open to criticism, he believes that both measures will reattract much of the former membership. The essential economies have thrown a heavy responsibility on Sam, and I am not surprised to learn that he has had to rest for a few days. It's tough luck to be laid aside in the middle of his arrangements for next week-end's annual meeting at Newcastle, where Mannix hands over to T. W. Lewis, of Swansea.

SORRY I cannot share in the satisfaction expressed by the Planning Committee at the response from exhibitors to the National Showmanship competition. This implies no criticism of the circuits, large and small, who with 1,180 entries out of 1,439 have given a lead which only 250 had the enthusiasm to follow. That number represents only about seven per cent. of the number of theatres in the country.

This is a sorry reward for the

OLIVER LYTTELTON

W. R. FULLER

T. FRANCE

A. SMITH

LOUIS MANNIX

efforts of the industry executives who are giving so much of their time to this country-wide drive intended to benefit all sections of the trade and every class of exhibitor.

These figures illustrate the falsity of the argument that the bureaucratic control of circuit theatres stifles initiative and kills showmanship. Indeed, showmanship has never been healthier than now—thanks mainly to the circuits

It may well be that a sense of defeatism engendered by the thought of competition with the high-powered publicity of the circuits has caused this apathy. If that really exists it is no fault of the Planning Committee, which has always emphasised that the small hall has equal opportunity with the circuit super. In any event, if the independent is to be a fellow-traveller to the general prosperity of the industry, he must shed this apathetic attitude and play his part.

ON Friday last the Critics' Circle held its annual luncheon at Oddenino's. Campbell Dixon was in the chair and the principal speakers were Sir Michael Balcon on films, Herbert Murrill on music, Val Gielgud on drama and television, and Margaret Leighton and Joseph Clements on the theatre. All, I am told, were both brief and witty.

After Sir Michael had good humouredly taunted the critics for their inconsistencies, he said he was beginning to feel his age and had arranged to hand over actual production to a bunch of younger men. He gave the impression he was retiring, but happily this proved to be incorrect.

Incidentally, the guests included Sam Eckman, Sidney Bernstein and C. J. Latta, the first-named representing the renting side, the second the exhibiting and the third both. Now that the gulf between those who distribute and show films and the people who criticise them has been narrowed, let the good work continue. Maybe next year more Circle members will support the lunch and greater facilities will be granted for guests.

ONE or two of the less informed and responsible national papers went crazy after the Festival conference last week, when an official statement was made that three-dimension films will be shown to the public on the South Bank Exhibition site. Judging by some of the banner headings there are some Fleet Street sub-editors who don't read the KINE.! For many years we have kept readers up to date with stereoscopic developments. At the moment the scheme is quite unsuited for commercial application.

Sir Michael Balcon, who was present at the conference, made the best remark of the afternoon when he was asked how this experiment would affect commercial film-making. Like a shot he replied: "I am so busy surviving in two dimensions I cannot say how three dimensions will affect production.

Incidentally, I hear that the large-screen television in the Festival kinema will only be on closed circuit. The Post Office is reluctant to give a licence for direct reception or relay of BBC programmes—for the very good reason the public will pay for admission, and it would be difficult to resist, for example, the Granada application for such a licence.

In all, it would seem that the Festival film arrangements so far have sadly misfired. Young Jack Ralph told the conference that only five short films have been specifically sponsored for the occasion. No one could elaborate the very vague statement that commercial exhibitors were arranging special programmes. Perhaps more exhibitors would be interested today if the CEA had been adequately consulted.

NO business man need ever be afraid of owning up to small beginnings, and for that reason I was particularly pleased to note the frankness and even, I fancy, a touch of affection, with which Phil Hyams referred to reissues at the Eros spring convention last week-end.

The new contract with Eagle-Lion Classics has brought Eros into what Phil rather aptly calls "the major league," by stepping up the company's programme of new product to at least 50; and reissues are still not being forgotten. How could they be when the outstanding success of "All Quiet on the Western Front" is a current phenomenon?

It must have been a great disappointment to Sid Hyams, still convalescing in Wales, that he could not be at the convention to enjoy the sight of the satisfying growth of the firm that he and his brother founded on faith and a few reissues only five years ago.

A 16-MM. film of one of the Sunshine Homes for Blind Babies was shown at the fortnightly lunch of the Variety Club. The picture, taken by Terry Ashwood, of AB-Pathé, enabled members to witness for themselves the work long done by the organisation which is this year's sponsored charity of the British Tent.

Chief Barker Latta described some of the plans the Tent is considering in connection with this charity and other causes, including a Bermondsey boys' club.

IT was a personal shock to learn of the death last week of T. Dawson Bell, of Cleethorpes. A native of Durham, his keen North Country humour and friendliness made him one of the most popular members of the North Lincolnshire branch, of which he had been chairman for years. He died in harness—as he always wished—for he was at his theatre until two hours before his death.

Bell's interests were diverse, a great sportsman, excelling in his youth at both rugby and soccer, and latterly at golf, as his prowess at the annual CEA competitions will recall. A member of the local Council, he was also a trusted and well-loved elder statesman of the association, whose experience was always available to his younger colleagues. He once went on record as saying that the kinema industry had two sections—the rank and file. He was always proud to belong to the file.

A STUDIO production centre is in process of building at Herzlia, in Israel, I am told by Baruch Dienar, who is in London on behalf of Israel Motion Picture Studios, headed by Jehoshua Brandstatter and Margot Klausner.

Main object of this visit is to complete "Tent City," a story documentary, his company's second documentary which is intended for world distribution. The film is being edited at Denham by Gerald Thomas and Hans May is doing the music.

The company's first subject, "The New Pioneers," also a documentary, which Dienar directed, has been shown at Radio City and has been nominated by Paramount for Academy honours. British distribution is now being arranged.

A NOTICE in the *London Gazette* announces the posting to the 1st Bath Somerset Light Infantry, as second lieutenant, of Anthony Jay, the 18-year-old son of Mr. and Mrs. S. Jay, of Minehead. Mr. Jay is joint managing director, with Abe Freedman, of Minehead Entertainments, proprietor of the Regal kinema and ballroom.

THE STROLLER.

CLOSE-UP

"Continuous" or Not— Sheffield's Problem

By L. E. FAIREST

The "Kine's." Sheffield Correspondent

MOST of the kinemas in Sheffield, like any other city, run continuous shows. But, with a view to attracting "Better Business," exhibitors are asking themselves whether it would not now be better to have separate performances.

They have talked with patrons and, after analysing their views, have found that they would prefer to see the films without having the distraction of usherettes flashing their lights, other patrons causing them to stand in their seats while they pass, and the other numerous "necessary evils" which are part and parcel of the continuous show.

Inquiries, too, show that there is a large "untapped" audience which rarely goes to the kinema because of waiting in a queue.

S. Kirkham, managing director of the Hippodrome, disagrees that continuous shows are a detriment.

But Harold S. Gent, of the Coliseum, has a predilection for the separate performance system. In these days of intense effort—and the Sheffield area was an industrial one with "shift" systems—could the kinemagoing public afford to wait for periods varying from a few minutes up to an hour before getting in to see a film?

His views are borne out by the fact that for a certain film one of the kinemas in which he is interested had separate performances, and upwards of 12,000 seats were booked during the week's run. Records for 38 years were smashed.

Len Shaw, manager of the Palace, Sheffield, believes that patrons are subconsciously "fed-up" with today's presentations of films because of the many distractions.

He would like the "Let's Go to the Pictures" committee to ask: Is there an alternative way to the discomforts which face kinemagoers?

Arnold R. Favell, secretary of the Sheffield CEA, and connected with five kinemas, has found divergent opinions. His kinemas tried the continuous systems during the early war years due to the "staggered" hours of working in industry, but they very quickly went back to the fixed-time shows. More money accrued from this system. Unless there was a big waiting-room people would not queue up in bad weather for continuous shows.

So there it is—but what Sheffield exhibitors would like to know is what their colleagues in other parts of Britain think about going back to separate performances.

A Profile of the CEA's New President

by LEONARD WALLACE

HARRY MEARS IS A REALIST

. . . Always a Champion of The Little Fellow

"I'D rather be right than president," said an immortal American politician. So would Harry Mears.

This year's president places more in the righteousness of his cause than he does in the distinction of holding office.

In the varied arenas of CEA battles, as in local politics, Mears has said his piece "regardless." Sometimes it has cost him popular favour. But he was never afraid to speak his mind with sometimes devastating eloquence when he was convinced that he was battling for a just cause.

On the other hand this forthrightness has brought him a rare distinction. He is a past-president of the exhibitors' association who has once more assumed the top office. The inference is that even those who find Harry's stings irritating have a healthy respect for his vigour, his determination and his basic honesty.

Whether Mears will make a good president depends very largely upon events yet to be shaped. He will certainly be a fighting one. And if there are lost causes during his term of office they will have been lost gallantly and only after there has been a back-to-the-wall fight.

Entertainments tax is one instance. This will be a major issue. And, considering the state of affairs nationally and internationally, no realist can expect much change from the boys who have diverted such large quantities of the industry's revenues to the Treasury.

A Fighter to the End

Harry Mears is a realist. I would say that deep down in his heart, although he fears that exhibitors may be fighting a losing battle in getting any substantial reductions, yet, he's going to make a fight of it.

Emphatically, with the fervour of indignation he will quote from countless letters he has received from the small exhibitors, the "little men" he has pledged himself to champion. He states their cases pungently, in language which would not stand printing, quoting their figures, full of a burning sympathy for their plight.

Here's a man who owns four halls, and is having to close down two of them because the tax has turned them into propositions which are no longer commercial.

Here's another fellow with three halls. One is running, precariously hovering between the black and the red: one is up for sale. The other is being kept open—just because the ice-cream sales enable the owner to show a profit of £7 a week.

At this Harry falls into a rage that is almost apoplectic. A kinema running for the sake of the ice-cream nibblers!

It is easy to guess the vigour and the persistence with which he will thrust these figures at the Treasury officials. If conviction, zeal and energy can lead to tax reductions this year, then the CEA is fortunate, indeed, in its president.

"Kine." picture

Harry Mears takes over office from Arthur Watts at the annual meeting on Tuesday

Possibly his experience at sea as a merchantman hardened a streak in his nature.

When he left the sea, Mears became an assistant operator for Ruffles Bioscope at the London Hippodrome. He was not content with this job and so applied himself to night study, swotting away until he possessed unusual qualifications as an operator. At least, most unusual for those days. For the time was about 1907.

Mears made progress. He was a chief operator for the Pyke circuit, and by 1910 he was installing equipment for the Bournemouth, Exeter and Plymouth Bioscope company. A year later he was a manager-operator.

Renting Experience

In the early years of the 1914-1918 war, after he had been rejected on medical grounds for active service, Mears turned to the renting side of the business.

During the war he changed his line of attack and began producing plays and pantomimes which "clicked" with the public. An immediate result of this new venture was the taking over of the Pavilion Winter Gardens at Bristol, where, in association with Rona'd Cattermole, he ran some most successful concerts.

One day, during this period, Mears, always a champion of the little fellow, felt impelled to stand up for his principles in the matter of a donkey that was being brutally treated by its owner. Blows were exchanged, but the incident might have been just another quixotic gesture in Harry Mears's life, had it not been witnessed by a certain attractive lady who conducted a feminine orchestra under Harry's auspices.

The lady was Hilda Ward. A few months afterwards she was Mrs. Mears.

The romance, thus fortuitously born, has persisted through the years. Today, Mears and Hilda, with their son Harry junior, make a united trio, seen at their best as a family on the now rare occasions when Mears can get down for a week-end to the thriving farm young Harry runs for him in the New Forest.

Mears had to go quite a way before he bought that farm. It was not until he sold his theatrical interests and bought himself into kinemas that he placed himself on the road that has led him to this year's presidency.

He took the plunge in 1926 by acquiring two halls in the South-West. In a quite phenomenally short time he had built up a small circuit of nine.

By 1927 Mears was active in the affairs of the Hants branch of the CEA and was chairman in succession to the late James Bravery. From that moment he has been intimately connected with trade affairs and has built up his reputation as a stormy petrel by reason of his knack of fostering lost causes which suddenly, under his championship, find new life and vigour.

A Local Politician

Outside the industry, Mears has been just as active as inside. He has taken a stab at local politics on the Conservative side in municipal elections. He had to fight hard, and repeatedly, for a seat on the Bournemouth Council, but once there, he stayed—in spite of determined opposition.

To people who know him in the film business, it is not surprising that during the last war he was Bournemouth's Civil Defence chief. It seems just the kind of job which had perforce to come the way of this pocket dynamo. An OBE testifies to the efficiency with which he carried out his duties as controller.

Some day, in a not-too-distant future, Mears may find his war-time achievement being recalled to him when he takes office as mayor of Bournemouth. That hasn't been proposed yet, but it is an honour which must inevitably come to him for the enormous services which he has rendered the city. It is, too, an ambition yet to be realised—and Harry has had no ambition yet which has not been crowned with fulfilment.

His last term of office as CEA president during the war years earned him once more the "stormy petrel" soubriquet, enlivened as it was by his battle over the free films for the Forces scheme, for which he fought with characteristic vigour.

The plain fact is that Harry Mears is never really happy except when he has a fight on his hands. That is his greatest recommendation for the presidency in a year which will be among the more difficult this industry has ever had to face.

Wilson Sees Delegates From FIEC

OLIVIER AN ABSENTEE

A DEPUTATION from the Film Industry Employees' Council went to the House of Commons on Monday afternoon to discuss with Harold Wilson, President of the Board of Trade, points approved at a recent delegate conference in London. The officers of the FIEC had asked Sir Laurence Olivier to lead the deputation; but Sir Laurence, who was severely criticised by most sections of the trade for the anti-exhibitor statements he made at the FIEC conference, did not go.

The FIEC deputation consisted of George Elvin and Ralph Bond from the Association of Cine and Allied Technicians; Hardy Radcliffe and Mr. Anstey from the Musicians' Union; Gordon Sandison from British Actors' Equity; R. O'Burn from the Film Artists' Association and E. Thursby from the Electrical Trades Union.

LATE FILM REVIEW

QUIET WOMAN

Eros. British (U). Directed by John Gilling. Featuring Jane Hylton, Derek Bond and Dora Bryan. 6,384 feet. Release not fixed.

ROMANTIC melodrama with small-time smuggling and a "man-on-the-run" background, set in the Romney Marsh and South Coast district. Unpretentious and resourceful, if at times somewhat obvious, it describes an ex-naval officer's infatuation for a young and pretty innkeeper, whose happiness is almost wrecked by the untimely arrival of her convict husband. Presented in a competent and straightforward manner, its salty and Cockney humour cover up the flat spots. Worthwhile British support.—W. J. S.

U.S ACTS ON BRITISH STOCK SHORTAGE THREAT

Help on the Way?

A WARNING concerning the shortage in Britain of chemicals for film processing has been conveyed to American companies by the manager of the Motion Picture Association of America. He has asked the MPAA in America to look into the matter and see if the industry can see that more raw material or, perhaps, processed chemical ready for use can be made available.

Mr. Allport tells the KINE. that Ken Hargreaves, secretary of 20th Century-Fox, who left for the States this week, is to make an on-the-spot investigation of what might be done by the industry in America to ease the present shortages of supplies.

ROYAL VISIT TO "THE MAGIC BOX"

The Queen and Princess Margaret will pay an informal visit to the ABPC studios, Elstree, tomorrow (Friday) morning to watch shooting on the Festival film, "The Magic Box."

They will be received by members of the Council of Management of Festival Film Productions, Sir Michael Balcon, Mrs. Thelma Cazalet-Keir, Sir Henry French, and producer Ronald Neame.

16-mm. Festival Shows Policy

The KRS has asked the CEA to agree some policy concerning 16-mm. shows during the Festival of Britain, says a KINE. reporter.

This was being discussed by the CEA General Council this week, when it was pointed out that the renters think that the two-mile limit bar might be waived for special shows during the Festival.

The CEA has asked the KRS to take no action in this matter until a definite decision has been reached by the Association.

CEA Caters for Public at Summer Meeting

PREMIERES AND STARS

STEPS are being taken to continue the purely exhibitor interest in the extended summer meeting at Bournemouth with a spectacular appeal to the public under the auspices of the "Better Business" campaign.

Headquarters of the meeting which opens on May 28 are at the Royal Bath Hotel.

At a meeting of the committee of the Hants and Dorset branch, of which the president, H. P. E. Mears is chairman, H. H. C. Mitchener, the secretary, was appointed conference secretary and G. C. Starkey, manager of the Electric, Bournemouth, conference organiser.

Among the outstanding items in a generous programme of entertainment for the delegates will be a reception by the Mayor and Mayoress of Bournemouth (Coun. F. J. and Mrs. McInnes) at the Municipal Pavilion; two film previews on Tuesday and Wednesday respectively; golf, bowls and other competitions.

Conferences between the committee and the "Better Business" committee are taking place to arrange a series of functions in which the public may participate.

Tentative proposals include a public ball attended by prominent film stars, gala premières of new films and other attractions of popular appeal.

Newsreel Prices: CEA Asked for Lead

A plea for immediate action by the CEA General Council in the matter of newsreel rentals was being made by the Leeds and district branch at the meeting on Wednesday. The branch is dissatisfied with the way rentals are being forced up, and wants a lead to be given from national level.

FILMS HELP THE NAVY'S GOOD MORALE

Value of RNFC

THE popularity of news films aboard ships of the Royal Navy was mentioned at the 12th annual meeting of the Royal Naval Film Corporation at the Admiralty on Tuesday.

Vice-Admiral Earl Mountbatten, the president, presided.

In addition to those directly concerned in the management of the corporation, there were present the deputy chairman, Captain Sir Arthur Jarratt, RNVR, with D. E. Griffiths, representing the KRS, Sam Eckman, jnr., chairman and managing director MGM, A. B. Watts, president of the CEA, 1950-51, H. Mears, president, CEA, and R. P. Baker, managing director ABFD. R. S. Wolff was unable to be present as he is abroad.

Speaking of the importance of films to the Navy, Earl Mountbatten quoted from a letter received from Admiral Sir Patrick Brind, Commander-in-Chief, Far East, in which he said:—

"I should like to place on record my thanks and those of the officers and men of this station for the excellent services of the RNFC, and to stress the tremendous importance of the work of the Corporation to the morale of the Fleet in Korea.

"Recreation facilities at the main Fleet base are meagre, but in any case it is not always possible to give leave from ships when they are there owing to the very short periods spent in harbour; the value of programmes, already high, is, therefore, greatly increased. Up-to-date news films are particularly appreciated as they not only show happenings at home, but, occasionally, show the sailors themselves which is always popular."

The formal procedure included the adoption of the report of the chairman, Captain C. C. Hardy, DSO, RN, passing the accounts and appointment of auditor.

Subsequently, members of the film industry present were entertained to lunch by Earl Mountbatten, when Vice-Admiral A. C. G. Madden, the Second Sea Lord, was also present.

Malta withdraws Tax

David E. Griffiths, president of the Kinematograph Renters' Society, told the KINE. on Tuesday that the Government of Malta has withdrawn its recently imposed tax on film imports.

A general view of delegates at the annual general meeting of the CEA in London, on Tuesday

CEA ANNUAL DINNER—continued from page 3

lic is willing to pay and what it wants for its money than any Government department, even the Board of Trade, and that if you are given a much greater latitude the revenue will not be damaged.

Referring to the Tory Party, he said: "We, like every other government, will be obliged to take a large whack out of your profits to defend our country against its enemies and defend our fellow citizens from the chances and changes of this mortal life which come through sickness or misfortune or old age, but in placing these burdens upon the shoulders of the taxpayers we must be careful to see, by good housekeeping and husbandry, that we do not kill more of the geese that lay the golden eggs than we can help."

Among those at the top table were Sir George Wilkinson; H. A. Strutt, of the Home Office; Tom O'Brien, MP; Sir Harold Barton, recently made chairman of the Film Production Fund; Lord Luke; R. C. G. Somervell, Under Secretary, Board of Trade; W. Shepherd, MP; Sir Arnold Plant; Hector McNeil, Secretary of State for Scotland; Sir Sidney Harris; R. Maudling, MP; Dave Griffiths; Arthur Rank and C. J. Latta.

At the start of his speech, Mr. Lyttelton spoke about the new CEA president, Harry Mears.

"Not only has he fought staunchly for the interests of the exhibitor and for the welfare of the film industry as a whole, but he has found time to perform great public services."

Considering how much the film industry owed to the present Government it was a little ungrateful of the CEA to have altered the even tenor of its habit and custom of inviting Cabinet Ministers to speak at its annual dinner.

Could it be some hint that coming events had begun to cast their shadow upon the screen?

He was prepared to promise that under a Conservative Government the position of the film industry "will not be made noticeably worse than it is now, and it may even be made better."

Mr. Lyttelton ended by commenting that it was a staggering figure that over 3,000,000 people saw films in the London area alone every week.

"The task of appealing to so vast a public without outraging artistic canons or of raising artistic perception without outraging the box-office would give anyone pause," he said. "That you have been able to raise the standard of films, and particularly of British films, to have added greatly to the comfort of the audiences, to have made this massive contribution to the Exchequer, fills me both with surprise—and with gratitude."

"BFPA SUGGESTIONS FARCICAL"—MEARS

Harry Mears replied to the toast.

"I feel that you would expect me to say a few words on policy," he said. "We are astonished at the activities of the BFPA. So much has been said and so much indignation and resentment aroused that I will content myself by not adding fuel to an already blazing fire. Exhibitors, however, have every right to be up in arms at suggestions made by the BFPA to the Board of Trade. It is something quite new for our producers to ask the Board of Trade to take powers to close down their retailers. It is farcical.

"Exhibitors are not a set of lawbreakers who only escape jail by the benevolent permission of the BFPA," he said. "Their officers might be better employed in writing good scripts for films which might lead them to unexplored avenues of good will towards exhibitors. When, some years ago, the CEA said 'Keep a renters' quota,' the BFPA said (unanimously) 'abolish it.' Now that producers cannot keep the studios going, they find that the CEA was right. The CEA usually is right."

He went on to say "a few words" about entertainments tax. So far as exhibitors were concerned the camel's back might break at any moment.

"The power to tax is the power to destroy, and today our taxes are driving many of us to distraction, and none more so than the small exhibitors," he said.

"It is hard to understand why, whenever the sorely pressed exhibitor pleads to raise his price by a mere penny, part is extracted by the Exchequer. It is the part of a shepherd to shear his flock—not flay it."

Today they were occupied with the most serious negotiations with the Treasury, because wrapped up in them was not only the exhibitors' future, but that of the British film producers. Unlike the BFPA, which always seemed to think that it could do without the CEA, exhibitors had long ago realised they could not do without the producers.

"With this in view we are discussing the possibilities of an extension of what we know as the Eady Plan," he continued.

"Occupying a very high place in these discussions is the position of the small kinemas. Their position is really serious because, coming late in the showing of films to the public, they are left with no margin of expansion of income. Do what they will, they cannot attract much increase of patronage because the larger kinemas, who come in before them, only leave so much.

"In common with everyone else, their expenses keep rising. Therefore this class of kinema has a very especial claim on the Treasury and I hope it will be my good fortune to be able to produce the concession that offers these kinemas a fresh lease of life."

Next, he suggested that Mr. Lyttelton might think the industry was hopelessly disunited. That was entirely wrong.

"We, like every other industry that has a number of conflicting interests, engage from time to time in domestic quarrels," he added. "We hear a great deal about the need for unity and no one has been more prominent in its advocacy than J. Arthur Rank.

Recipe for Unity

"Our idea of unity is that we should always endeavour to find a common point of view, not as some people seem to think that our views should always be subordinated to those of others.

"It should be appreciated that the CEA, through its members, meets 28,000,000 people every week. It is *our* voice which means something to the public because it is in our kinemas that the public receives its entertainment. If not only the producers, but other sections, would stop this continual abuse of the exhibitor—in which the public is not interested—how much better is it going to be for all concerned."

CEA GENERAL MEETING—continued from page 3

should be invested and not buried in the general accounts.

E. C. Rogers, who seconded, agreed with the latter remark.

T. Gomersall said last year there was £8,880 on the building and repairs account, and again this year there was another sum—£1,392. General expenses were shown at £1,650, and on the political fund a further £1,623.

Mr. Barclay explained the operation of a leasehold redemption fund. The General Election expenses had been authorised by the Legal and Finance Committee.

Mr. Gomersall wanted the secretary to explain.

W. R. Fuller, general secretary, said it was one of the things which were not disclosed at a public meeting.

There were no more questions, and the report was carried.

ARTHUR B. WATTS then declared H. P. E. Mears elected as president, there being no further nominations.

S. K. LEWIS moved the vote of thanks to the retiring president. If he had one fault it was a good one—people said he was such a "nice bloke," it was a shame to "chip in" when one should not do so.

C. H. WHINCUP, who seconded, declared the trade owed Mr. Watts gratitude for his consistent devotion to duty.

After the presentation of the past-president's badge Mr. WATTS said that the debt he owed to officers and members was very real. There had been times when he and W. R. Fuller had disagreed, but they had remained good friends.

MR. MEARS then declared W. J. SPEAKMAN elected as vice-president, there being no further nomination.

MR. SPEAKMAN hoped that his year of office as vice-president would not be accompanied, as it had a few years ago, by the dropping of bombs.

The list of councilmen elected by the branches as delegates to the General Council was submitted.

W. R. FULLER surprised the meeting by saying a protest had been lodged about the election of S. Wales branch delegates. The member who had made the protest was quite entitled to do so. The names of A. Andrews, Wyndham Lewis, and P. Norman-Wright had to be deleted. The branch would fill the vacancies at its next meeting.

WYNDHAM LEWIS objected to the chairman's ruling

MR. LEWIS said that S. Wales had so many members of the branch that W. R. Fuller gave them to understand that they could have four delegates. Later the branch was told by head office there was no more than 250 members. The branch should have been told before. Some members had reapplied for membership prior to the branch annual meeting. Could standing orders be suspended? He wanted a full quota of four members at the important General Council meeting this week.

MR. ANDREWS said it looked as though branch would waste its time.

MR. MEARS said it was out of order. He hoped he would find some way in which the branch could be represented on Wednesday.

The matter was dropped

THEO. FLIGELSTONE, on behalf of the London and Home Counties branch, then moved the amendments to rules. The annual report, the balance-sheet and recent branch discussions, he said, had made clear to members the need to increase subscriptions.

The PRESIDENT declared that the motion did not require a seconder. No one wanted to debate the matter and it was carried unanimously.

HAMILTON GODFREY (North-Western branch) moved the following amendment to rules:—

"Honorary life members who shall have formerly been members of the association, and who, in recognition of meritorious service, shall be elected by and remain in membership at the pleasure of the General Council. Such members shall be eligible for all benefits, save that they shall not be entitled to vote."

T. FRANCE wanted to move an amendment because, he said, it was not in line with Manchester branch's original idea. W. R. Fuller had made a very bad mistake in drafting these amendments to the rules. He wanted it referred back if, as the president indicated, it was out of order to move an amendment.

He knew of no one being made a life member where it could be taken away from them. He was surprised at Mr. Godfrey getting up to propose something he knew nothing about, "just because Mr. Fuller sends him up to do it."

The PRESIDENT invited Mr. France to withdraw his amendment.

MR. FRANCE: "No. Are you going to do something absurd?"

The matter was deferred and no decision taken.

W. MILLER moved the vote of thanks to the officers, branch secretaries and staff. After a tribute to W. R. Fuller, he referred to the effective way Ellis F. Pinkney and Leslie Knopp carried out their duties.

W. WESTWOOD seconded. He spoke of the valuable guidance of Norman Hart, of the "great overworked and underpaid" branch secretaries.

E. J. HINGE replied for officers and staff.

W. R. FULLER, general secretary, made his annual tribute to the work—the team work—of the branch secretaries.

This was the conclusion of his own 25 years as general secretary, although he had been with the trade for longer than that.

He thought it was a fine General Council and association, despite the abuse of some sections of the trade which did nothing constructive to help the industry.

HIGHER PRICES

Continued from page 3

rejects the present Treasury policy or wishes to discuss the matter in the branches, then any amendment of the present ET scale or system of collection would have to be subject to amending legislation during the hearing of the Finance Bill in the Commons during May and June.

FILM STOCK FACTORY

Continued from page 3

there should be a further increase in admission prices and the Government should be asked to waive increased ET on this basis.

The renters also want to approach Kodak, the main supplier of film stock, not to increase its prices when safety stock comes into operation to the extent which has been indicated.

TWO AGENDAS FOR WAGE DISCUSSIONS

Regrading Shelved

THE CEA General Council was being told this week that two agendas will be used for the forthcoming negotiations with NATKE—the first, an agreed agenda of items to be given priority consideration; the second, a list of subjects to be discussed later "if mutually agreed."

Negotiations start on April 4.

The following is a summary of the official report on the last talks with the union:—

The CEA suggested that, as the efforts to find a system of national grading had proved abortive, this question should be suspended during the present negotiations. It was not suggested that consideration of grading should be entirely removed from the discussions, but left in abeyance in order to make progress, otherwise the general negotiations would be held up.

TOM O'BRIEN did not agree that because three schemes had not been found acceptable others could not be found, and that they would be in the position of accepting the existing methods of branch gradings. Nor would he agree to the question of grading being eliminated from the negotiations.

After further discussion it was agreed to leave the question of national grading in abeyance and start negotiations for a new national agreement.

NATKE was told that in regard to the proposals for amendment to a national agreement, as there had been no change in mind on the part of the CEA on certain of the items discussed eighteen months ago, it was suggested that only certain items should form an agenda for negotiations at a further meeting.

This NATKE objected to on the grounds that it gave CEA the final decision of selection of what should be discussed. It suggested that there should be two agendas, the second to be taken, if agreed, after disposal of the CEA agenda.

This was accepted.

The two agendas are:—

Agenda One

1, Constitution of Conciliation Board; 2, Preamble as to parties; 3, Women cleaners—guaranteed week; 4, Annual holidays with pay; 5, Recognised holidays—Scotland; 6, Uniform—supply, maintenance and cleaning; 7, Position in Agreement of holiday reliefs clause; 8, Safety and welfare: (a) Replacement of probationers by apprenticeship scheme, with Scottish scheme as model, (b) Inclusion of female apprentices in scheme; 9, Grading—other than a national system; 10, Wages—Part 4; 11, Lunch money; and 12, Supplementary suggestions: (a) Special rates for West End of London, (b) Consideration of London and Scottish branch gradings, (c) Employees on commission—guaranteed minimum rate, (d) NATKE local secretary to be consulted when staff vacancies occur.

Agenda Two

This is the list of additional points raised by NATKE for discussion, if mutually agreed, after disposal of first agenda:—

1, Closed union policy; 2, Amendment of Sunday Opening clause: (a) Conditions, (b) Wages; 3, Working conditions: (a) Projectionists and male staffs, (b) Female staff full time—other than cleaners, (c) Usherettes/Cleaners, (d) Various spreadovers—Clauses 2 (f) and 4 (a) and (b) in NATKE proposals; 4, Various overtime and spreadovers—Clause 7 in NATKE proposals; 5, Payment of wages on Thursdays; 6, Allocation of duties in categories, and employees doing work of higher-paid employees; 7, Payment during sickness and accidents; and 8, National grading

Producers and Renters to Nominate Eady Fund Beneficiaries

DETAILS OF ALLOCATION SCHEME

FINAL trade approval was being given this week to the agreement for allocating the receipts coming to the British Film Production Fund under the first year of the Eady scheme.

The net sum expected to be available to producers is now estimated to be £1,000,000 or a little more. All films, excluding sponsored subjects of an advertising nature and newsreels, are eligible. Payment is based on distributors' gross, two and a half times more being the basis for allocation to films of less than 3,500 ft. in length.

Additional details of the scheme, yet to be approved by the Board of Trade, are as follows:—

The definition of kinemas which should pay the voluntary levy includes Service kinemas. British ships serviced from Great Britain and special children's performances in any kinema.

A producing company and/or a distributor shall submit to the accountants claims for each period of thirteen weeks from Sunday, September 10, 1950, in respect of each eligible film. Claims must be supported by particulars made available to the firm of accountants by the distributor, showing week by week the names of the kinemas at which the film has been shown and the amount of the distributor's gross.

The board of the company may, in its discretion, require any such claim to be verified by Statutory Declaration.

The accountants shall, as soon as practicable, send to the secretary of the company a summarised statement, certified, showing the total amount of distributors' gross upon which amount payment to each recipient is to be calculated in respect of showings in the thirteen weeks. When payments are made from the fund they shall be accompanied by such information as is necessary to show the amount for each film involved which is included in the payment.

No film shall be considered by the board as eligible if a claim has not been received by the accountants before December 31, following the 52 weeks' period.

Payments

It is hoped that the board will be able to pay on account for each film soon after it receives the certified statement for each quarter. A fifth and final payment for the year should be made as soon as practicable after the board is aware of the total amount received from exhibitors, the amount to be paid by the board for administration and for "other purposes" and the total amount receivable as distributors' gross during the 52 weeks in respect of all eligible films sub-divided into two categories—features and shorts.

The total of the final payments made by the board shall be sufficient to exhaust the whole of the fund then remaining.

All cheques issued by the board will be made payable and sent to a person nominated jointly by the producing company and the distributor of the film, with the approval of the board. The object of this proposal is to ensure that the producing company and the distributor shall agree the person, which includes a company, to whom the board's cheque shall be made payable and thus avoid the risk of a dispute arising.

Payments from the fund shall be regarded as supplementary rentals; that is, additional distributors' gross, but no distribution commission shall be payable on or be deductible from any payment from the fund.

Unless a distribution contract between a producing company and a distribution company contains a clause which lays down that receipts from the fund shall be dealt with otherwise, or an agreement has been made between all the parties interested that payments from the fund shall be dealt with otherwise, payments shall be dealt with in precisely the same way as distributors' gross save only that no distributors' commission shall be deducted from them.

"Other Purposes"

As previously reported in the KINE., the board will set aside a sum equivalent to 5 per cent. of the total receipts to the fund for the purpose of making children's films.

ABC AGAIN SAYS "NO"

The CEA deputation which saw D. J. Goodlatte, managing director, in reference to ABC's policy of admission of old-age pensioners, was told that it was settled policy arrived at after careful consideration and duly decided by the board. A CEA report this week says: "He could not consider any withdrawal."

When asked if he were open to consider the matter at a later date, he said it was always policy to discuss any matters with the CEA. He did not regard it as part of the policy of introduction of cheap price matinees. He did not think that the old-age pensioner would be an outstanding influence on matinee performances.

The situation is similar to that reported to the General Council at its last meeing.

The General Council will be concerned with whether it desires to issue any recommendation on general policy to other kinemas or whether the matter should now be left until some future date on the basis that exhibitors be free to do what they please.

Exhibitors Given Their "Z" Brief

One CEA branch has raised the question as to whether class "Z" reservists are to be paid their ordinary wages during the time they are called up for training.

There is no provision under the Bill, or elsewhere, which obliges an employer to make payment of wages during the period of training, members are told in a CEA report.

The Ministry of Labour told the CEA that it is anticipated that on the number of "Z" reservists to be called up, on the law of averages, no more than a certain amount of inconvenience should be caused. If any real hardship occurs it should be notified to the CEA. There is a procedure for appeal to the War Office. There are no figures of numbers likely to be affected available.

In regard to reserved occupations, in the event of an emergency, at the time the enquiry was made it was too early to ascertain when representations could be offered, and the position is being watched.

When permission to open the two Sidmouth kinemas between 3.45 and 10.30 p.m. on Good Friday was granted by Ottery St. Mary magistrates, Superintendent Johnson said he thought it was better for young people to attend such shows than to be in the streets behaving in a rowdy manner.

Despite opposition from the Church, Stourbridge magistrates have granted the opening of the five local kinemas on Good Friday, but have restricted the hours from 4 p.m. until 9.30 p.m.

BASE QUOTA ON CIRCUIT RELEASES

CEA's Condition

THE official report of the joint committee of the BFPA and CEA, published this week, says that, after discussion, CEA representatives agreed to join with the BFPA in putting forward 30 per cent. as the quota for the 1951-52 quota year "on the understanding that such percentage was on the basis of the number of pictures required to satisfy the releases of the three major circuits."

The CEA General Council is told: "In framing the agreement in this manner your representatives have not created a position which will cause exhibitors, who require a greater number of programmes than the circuit halls, to be met on default with the suggestion that the CEA agreed to a quota on their behalf which they were unable to meet."

The producers estimated 65 first features would be released, and a further 15 films suitable as first features in some smaller kinemas would also be available. The CEA said that information submitted showed that only 48 to 50 first features would be available.

MP SEES MARKET FOR KINEMA-TV

There is a real demand for television in the kinema, declared Ian Orr-Ewing, MP, addressing a joint meeting of the BKS and the Television Society last week.

"I have never believed," he said, "that it is economic to distribute feature films by TV; it is cheaper to send them out in tins. But I believe there is a considerable demand in kinemas for actuality programmes, televised either at the moment of happening, or held back for a few hours.

"I hope that the film industry will have facilities to set up its own network, probably using colour, to give it a pull over home television. Big events, like the Derby and the Boat Race, could be shown."

Competition Wanted

Mr. Orr-Ewing disagreed with many of the conclusions of the Beveridge Report. Television, he said, must be separate from sound broadcasting. "It is essential that some form of television competition should start now—first perhaps a single station in the Home Counties, later regional stations connected in a TV network."

Following the address, Baynham Honri drew attention to the fact that the BBC in announcing TV programmes did not indicate whether films were A or U certificate. W. S. Bland discussed the possibility of using TV to pick up news events for transmission to newsreel headquarters

Television transmission need not be incredibly expensive. Electronic equipment for a station would cost £25,000, or complete with film equipment, OB equipment, sound and picture transmitters and aerials, a total of £91,000. One American station had a staff of 60 and produced programmes from 10 a.m. until midnight; the BBC had a television staff of 1,000 and produced far less programme time.

Midland CTBF Annual Date

Annual meeting of the Birmingham and Midland Trade Benevolent Fund will be held on April 27, and not March 30 as stated in last week's issue.

ASFP ATTACKS FESTIVAL OF BRITAIN FILM PLANS

Little Encouragement For Production

THE annual meeting of the Association of Specialised Film Producers will be held in London today (Thursday). In its annual report the association criticises the arrangements made for films in the forthcoming Festival of Britain and says that the organisers could have done more to encourage sponsors to make suitable films and to encourage local authorities to put on many 16-mm. shows of educational value and documentary films which are currently available.

This is a summary of the report:

Ten companies gave up their membership during the year. This loss was offset by new members, eleven of whom were admitted. Since the end of the year under review two more have been elected and at the time of presenting the report the total membership is 59.

The extra earnings from the Eady Fund will not be enough to make the production of high quality supporting films a fair and economic proposition but, especially in the case of short films, it will be a considerable help. It is reasonable to suppose that the Fund will be continued and perhaps increased after the first year, and this will undoubtedly encourage producers to make more supporting films.

The executive council's view is that, in order to sustain the fillip given by the Eady plan and to lay the foundation for a healthy production industry, the quota percentage for supporting films should be raised at once to 33⅓ per cent. and thereafter progressively stepped up to 50 per cent.

It was as a result of the need for close consultation and co-operation between producers and distributors of educational films that the new Section F was formed.

Government Films

The number of Government films commissioned by the Central Office of Information with commercial contractors dropped sharply during the year. It seems to us regrettable that at a time when information and publicity are vitally important to the national interest there should be this falling off in the making of Government films.

The tendency over recent years for the Government to set up its own film production and distribution machinery and to employ comparatively large staffs, centrally and regionally, instead of utilising the services of the trade under equitable contract conditions, is in our view the basic cause of the present setback to this important work.

Discussions have been held with COI regarding their proposed new standard conditions of contract. Differences still remain between us on a few points, but it is expected that these will be resolved at an early date, and we are informed that the new conditions of contract will be issued shortly.

Industrial Films

An increasing number of industrial concerns and trade associations is now using films regularly for a variety of purposes, ranging from scientific investigation and research on the one hand to direct selling of consumer goods on the other.

Since the close of the year the executive council has been giving consideration to the question of public relations and the general promotion of the use of films in industry, and a committee has been appointed to study the position and make recommendations.

ASFP will be playing a prominent part in the International Advertising Conference to be held in London in July, under the auspices of the Advertising Association.

Screen Advertising

The Screen Advertising Group's standard list of all the kinemas in the United Kingdom, Northern Ireland and Eire, issued at the beginning of the year, has proved of great value to the members.

Television

The Association's policy in relation to television has been to support the industry as a whole in its attitude towards the BBC and to decline under present conditions to supply theatrical entertainment films for television. At the beginning of the year, however, the agreement of the feature producers, the exhibitors and the renters was obtained, through the REP Committee, to the televising of non-theatrical films, and since then members have been free to offer these films to the BBC Television Service.

There will be six programmes of about half an hour each in the first of a new film series, which is expected to start about the beginning of May, 1951.

Union Agreements

Relations with the trade unions have been good throughout the year and there have been no major disputes. A lot of preliminary work has been done in connection with a new agreement with the Association of Cinematograph and Allied Technicians, but the preparation of a draft for submission to the union has been delayed.

Festival Shows

It was most regrettable that, in making economies in the Festival of Britain budget, the authorities saw fit to cancel almost the whole of the original allocation for films, which could have played such an important part in presenting the story of Britain.

In order to open up the field of distribution and thereby encourage non-Government interests to sponsor films for the festival, ASFP suggested to the organisers that they should urge all municipal and local authorities to include film shows in their festival activities by making temporary installations of 16-mm. equipment in suitable local halls.

Our information is that the response has not been good and it appears that the only further steps which have been taken in this matter have been the issue of two short lists of existing films considered suitable for festival programmes.

Given the necessary stimulus which adequate distribution arrangements and facilities would have provided, there is no doubt that a great many films would have been sponsored by industrialists, instead of the mere handful which seem to have been produced.

So far as we can judge, there seems to have been a failure on the part of the festival office to realise the importance of distribution and exhibition up and down the whole country, in addition to the programmes in the "telekinema" in London.

In our view, a great opportunity has been missed and, from the information in our possession, we find little to encourage us to think that documentary and specialised films will play more than a minor part in the Festival of Britain—a situation which we view with deep regret and disappointment.

The Officers

The 1951 officers are:—

Honorary president, H. Bruce Woolfe; chairman, F. A. Hoare; vice-chairman, Donald F. Carter.

Section A.—Chairman, Howard Thomas; vice-chairman, Andrew Buchanan. *Section B.*—Chairman, G. Hawker; vice-chairman, J. P. Sheppard. *Section C.*—Chairman, A. E. C. Hopkins; vice-chairman, T. R. Thumwood. *Section D.*—Chairman, A. T. Burlinson; vice-chairman, J. B. Sloan. *Section E.*—Chairman, E. W. Beckett; vice-chairman, J. G. Presbury. *Section F.*—Chairman, I. H. Cremieu-Javal; vice-chairman, T. Ebeling.

Executive Council

Section A.—Howard Thomas, Andrew Buchanan, E. P. L. Pelly, R. K. Neilson Baxter. *Section B.*—G. Hawker. *Section C.*—A. E. C. Hopkins. *Section D.*—A. T. Burlinson. *Section E.*—E. W. Beckett, J. G. Presbury. *Section F.*—I. H. Cremieu-Javal, and General members, Mrs. R. Brownrigg, A. V. Curtice, I. Pearl, and J. B. Sloan.

S. & E. LANCS.

Producers' Ideas Would Mean Extinction of Independents

CRITICISM of the BFPA memorandum embodying suggestions for the amendment of the Cinematograph Films Act were contained in a letter sent from the South and East Lancashire CEA branch to the President of the Board of Trade. Another strongly worded letter was sent to the BFPA. The branch committee, at the meeting held on Friday, approved the action of the officers in making known the branch views on the memorandum.

The letter to Sir Henry L. French stated: "If your association would wish to see exhibition the monopoly of a few, then you are on the right track with your proposals, which we feel would bring about the extinction of independent exhibitors. Our branch is composed of approximately 90 per cent. independent exhibitors, and it is clear from our experience that the adoption of your present suggestions would effectively speed up their extinction."

Later, the letter says:—

"Your statement that exhibitors now showing 10 per cent. were showing 15 per cent. or 20 per cent. prior to 1948 ignores the then existence of the renters' quota."

Licensing Conditions

Referring to the subject of licensing conditions, the CHAIRMAN said his interpretation of the Home Secretary's circular letter, was that licensing authorities were entitled to grant licences on such conditions as came within the Home Office regulations. In other words, they could grant less conditions but not more. It was difficult for the individual licensee to make representations strong enough; the best thing was for local exhibitors to get together and brief a legal man. Members had been circularised in respect of the Lancashire County Council model conditions.

It was reported that Ashton-under-Lyne and several other authorities had deferred the adoption of the Lancs CC model conditions pending the new Home Office regulations.

Coun. ARTHUR PEEL said that the Accrington magistrates granted the licences on the old conditions.

What is an Adult?

W. W. LLOYD inquired the definition of an adult. A boy over the age of 16 could be admitted to the showing of "A" pictures. Was he an adult?

"It is a ticklish point," replied the CHAIRMAN. "Some authorities consider that the bottom age limit for an adult was 21 years, others were satisfied with 18, and others 16.

"But you can imagine, from your own judgment, that you will be sailing near the line if you admit the lower age to an "X" certificate film. It would be wiser to err on the right side."

Electrical Installations

W. RODGERS said that at Bolton the conditions of the licence carried a printed slip stating that the electrical installation shall comply with any applicable rules and regulations. A certificate from a "competent authority or person" is also required to be forwarded to the licensing justices on or before January 31 in each year.

Mr. Rodgers said that formerly, when the police and fire officers made the annual inspection they brought their own electrician, who made his report to the justices. The police now informed licensees that the North-Western Electricity Board would send an electrician to make the inspection for a fee of £5. There was some dissatisfaction in Bolton about having to pay this charge. A meeting of the Bolton exhibitors agreed that he should obtain the views of the committee.

Coun. W. WOOLSTENCROFT said that as the corporation wanted the certificate, they, and not the exhibitor, should pay for it.

The committee suggested that Bolton exhibitors should contact the Chief Constable, pointing out the unfairness of the charge.

Competitions for Children

J. MATHER reported that he had raised the branch complaint of CMA theatres taking part in a road safety competition sponsored by a firm of cycle manufacturers in conjunction with children's clubs at which cycles were offered as prizes. The committee deprecated such competitions. Mr. Rank and Mr. Dewes were at the meeting. Mr. Dewes said he would look into the matter.

"Kine."—The Most Accurate

Mr. LLOYD inquired if there was any likelihood of the CEA Film Report being issued weekly instead of fortnightly. It would be useful if a list of forthcoming trade shows were published with the report.

The CHAIRMAN replied that it had been suggested in GC that the report should be discontinued altogether. It was useful to many small exhibitors. When the trade show list was published it was not always accurate. He added:

"The trade show list in the 'Kine. Weekly' is the most accurate."

Coun. A. PEEL said that the Film Report cost £3,400. It was a lot of money.

New Meeting

It was decided to change the date of the next committee meeting and the quarterly general meeting until after the Budget. The two meetings will be held on April 13. Mr. Viveash, of the CTBF, will be invited to attend.

Death of Sydney Presbury

Sydney Presbury, governing director of S. Presbury and Co., Ltd., of Charing Cross Road, W.C.2, producers and distributors of advertising films, has died at his home at Esher after a long illness. He was 78. He is to be cremated tomorrow at 4.15 at St. Marylebone Crematorium. He leaves a widow, two daughters and two sons.

Other obituaries appear on page 10A.

General view of the relief and assistant managers from the London region at a conference addressed by C. J. Latta and D. J. Goodlatte, when they extended a welcome to the ABC managers of tomorrow

IN YOUR OWN WORDS — *Letters to the Editor*

"Farcical" Element of LCC Action on "Kashmir" Controversy

THE film giving the Pakistan point of view and which was the original subject of the conditions laid down by the LCC, is the "Kashmir Conflict," and it is with this film, as its producer, that I am concerned.

Subsequent to the publicity arising from the LCC's original statement to the Press, and their later partial withdrawal, the Indian film, "Kashmir Story," was put on at the Monseigneur News Theatre, Piccadilly. I understand that the same ban has been put on the exhibition of this film after mid-April as on "Kashmir Conflict."

As a result of a report of a small disturbance at the Monseigneur News Theatre, the LCC issued a further statement that the showing of both this film and the "Kashmir Conflict" at the Carlton might have to be reconsidered if any threat of disorder was likely. It is worth mentioning that the manager of the Monseigneur Theatre has denied the occurrence of any disturbance. Neither has there been any disturbance at showings of "Kashmir Conflict" at the Carlton theatre.

The principle involved in the banning of a controversial film has already been adequately dealt with in your leading article. The latest statement issued by the LCC, however, raises another question and introduces a farcical element into the matter. The LCC now threatens to withdraw permission to show "Kashmir Conflict" until mid-April because of alleged disturbances at the showing of another film in a different theatre.

On what principle could such a decision be justified?

Does the LCC hold that a small number of visitors from the Indian Dominion, who would disagree with a pro-Pakistan statement on Kashmir, constitutes a section of "public feeling" within the meaning of its regulation? There are always visitors in London to whom, for one reason or another, some of the films on our screens might be offensive. What, for instance, will be the reaction of a visitor from China, whose present Government we now recognise, to the exhibition of the American film, "Why Korea?" Should this film only be shown if a film giving the Communist point of view on Korea is shown in the same programme?

As you state so aptly in your leading article, it is unfortunately true, that because of the situation precipitated by the LCC in issuing the statement to the Press before any discussion with either the theatre or the producers concerned, many kinema-goers may now be less interested in whether "Kashmir Conflict" is a good film from the entertainment point of view than in the "sensation value" resulting from this publicity.

This was neither the intention of the producers of the film nor the result of any action on their part.

JAMES MELLOR.
Editorial Film Productions, Ltd.

Kinemas "On Tap" Lower Prestige

A LETTER published in this week's *Wrexham Leader* refers to a circuit house, but I think that such complaints, regardless of their particular target, should engage the attention of the whole industry.

If the film industry has any intention of taking itself seriously, then the evil of continuous performances must be energetically tackled. This idea of kinema entertainment "on tap" lowers the prestige of all our best efforts.

By the same rule that a film can be appreciated when it is seen from the middle to the end and the beginning some two hours later, we can say that very little would be lost if it was shown upside down as well.

Allied to and aggravating complaints is the presentation of the programme consisting of two big features. The manager is faced with the problem of either starting the last show too early or finishing too late.

If the public's best interests are to be considered, then a stand has to be taken, and either the continuous performance or the two big features will have to be scrapped.

C. K. HERNIMAN,
Manager.
Palace Cinema,
Pentre, Broughton.

"Better Business" Brings 'Em In

WHAT a pity my use of the "Better Business" slogan is annoying Joe Pole. What is really annoying the publicity director is that he did not think of the "Better Business" slogan first. His contention that I use it indiscriminately and that it becomes a meaningless cliché is wide of the mark.

It can only do that if every other company were also to use it without justification, whereas if you contact your reviewer, "Josh" Billings, you will find that since December last, when I began to use it in all our trade paper advertising, our pictures have been showing increased business at the box-office. Perhaps this is also annoying Joe Pole.

JOHN WARE,
Director of Publicity.
Twentieth Century-Fox.

ABC WELCOME FOR FUTURE MANAGERS

C. J. LATTA, managing director of ABPC, and D. J. Goodlatte, managing director of ABC, extended a welcome to their managers of tomorrow when they addressed 104 *relief and assistant managers from the London region on Friday afternoon.*

The conference was the first of a series which will be held throughout the country. Mr. Cartlidge, general manager of ABC, opened the conference.

Mr. Latta stressed the importance of manpower and its relation to assistant managers.

Mr. Goodlatte explained the company's policies and told the assistant managers that it was ABC's plan to promote from within the ranks and that their promotion depended upon their initiative and zest.

WAR-BLINDED STORY IN GFD TRADE SHOWS

GFD's trade screening of Universal-International's drama of a war-blinded Serviceman, "Lights Out," has been set for tomorrow (Friday) at the Leicester Square Theatre, W.C.2 (10.30). "Lights Out" tells the story of Sergt. Larry Nevins (Arthur Kennedy), who is removed to the U.S Army Hospital at Valley Forge, Pennsylvania, where rehabilitation begins after he loses his sight in the Tunisian campaign of World War II. Co-starred is Peggy Dow, who falls in love with the war veteran and helps to make his rehabilitation complete. In support are Julia Adams and James Edwards (a coloured actor, who plays Kennedy's friend at the hospital). The film was produced by Robert Buckner and directed by Mark Robson.

On Tuesday, March 20, GFD will trade show a comedy from Universal-International, "Bedtime for Bonzo," in the GB large theatre (10.30).

Starring Ronald Reagan, Diana Lynn, Walter Slezak and Jesse White, "Bedtime for Bonzo" spotlights the antics of a chimpanzee who is made the unwitting subject of an experiment to prove that environment is more important than heredity.

On Friday, April 6, at the Odeon, Leicester Square, W.C.2 (10.30), GFD will trade show Europa Films' "Night Without Stars," in which David Farrar and Nadia Gray are co-starred and the French actor, Maurice Teynac, makes his first appearance in a British film.

From the novel by Winston Graham, "Night Without Stars" is the story of a romance between a partially blinded Englishman (who later regains his sight) and a French girl whom he meets whilst holidaying in the South of France two years after World War II. Supporting rôles are played by June Clyde, Gilles Queant and Gerard Landry. It was produced by Hugh Stewart and directed by Anthony Pelissier.

Ayr Gets Premiere

Ayr is to get a première of "The Browning Version." Odeon manager J. B. Hawke was suddenly called to London one day last week, shown the film and was told his theatre had been chosen for first showing in Britain concurrent with the opening run in London's West End.

It opens on March 19, and Mr. Hawke organised a private showing on March 7.

Billy Wilder accepts the Golden Globe Best Direction Award for his direction of Paramount's SUNSET BOULEVARD. George Jessel, acting as master of ceremonies, is at left, and Bert Reisfeld, president of the Hollywood Foreign Correspondents' Association, is seated in background

Aubrey Bustin, RKO-Radios' exploitation controller, was one of the chief speakers at the Co-Operative Managers' Association's annual conference. He dealt with the advantages of co-operation between the industry and stores and showed the delegates some of the displays which have been a feature of RKO's recent tie-ups

FINANCIAL FACTS

S. Seeman Shows His Hand

By V. J. Burtt, The "Kine.'s" City Editor

THE Capital and Provincial News Theatres controversy is waxing fast and furious.

Five more circulars have been issued since our last publication. One was from the company, which resulted in the immediate issuing of a writ by Sam Seeman against the directors.

The second was from C. Norman Baker, who is championing independent shareholders.

Third came from Messrs. Beynon and Rouy, two directors who have left the board recently; a fourth, a further circular from the present board, replying to Mr. Baker's accusations, and, finally, one from J. J. Cleaver, one of the remaining directors who claims to be largely responsible for building up the chain of kinemas and who would have to seriously consider selling his (50,000) shares if Mr. Baker's opposition elects five new directors.

"Raw Material Supplies Worse"—Lightfoot

Despite all the mud-slinging, Capital and Provincial News 5s. shares rose 6d. to 5s. 6d. during the past week, but Dufay-Chromex, which had a much better report, fell 3d. to 1s. The fall in Dufay was due to Eric Lightfoot, the chairman, repeating his warning at the annual meeting on Monday about raw material shortage.

The position, he said, had worsened since his statement accompanying the accounts, and further deterioration would make it difficult for the company to maintain last year's improved financial position.

Shareholders gave their unanimous approval both to the adoption of the accounts and to the re-election of M. I. Leaver to the board.

OBITUARY

T. DAWSON BELL OF CLEETHORPES

T. DAWSON BELL, one of the best-loved kinema managers in North Lincolnshire, and chairman of the N. Lincs branch of the CEA since its inception in 1942, died suddenly at his home, 44, Signhills Avenue, Cleethorpes, on Tuesday in last week. He was 67.

Educated at St. John's College, Oxford, Mr. Bell shone on the athletic field and represented the college at cricket, football and rugger.

During the Great War, Mr. Bell served as an officer in the Manchester Regiment, and on demobilisation took over the licence of the Empire, Cleethorpes. In 1928, he was appointed managing director of the Royal.

A prominent public figure, he was an ex-Cleethorpes councillor, the chairman of the Town Advancement Committee, and a member of the Chamber of Trade.

Representatives of civic, trade and masonic circles attended the funeral at Old Clee Church, Grimsby, on Friday. Present were his sons W. E. D. Bell and D. B. Bell; Mr. and Mrs. W. Farrow (son-in-law and daughter); Roxby Surtees (nephew) and Mrs. Surtees; Mrs. M. Appleby (niece); W. Nell (brother-in-law); Mrs. G. F. Sleight, sen., (sister-in-law); M. Sleight and B. Bell (nephews); Mrs. M. Connoll (sister-in-law); W. Mudd and Mrs. J. W. Fish.

Representing the trade were R. C. Freeman, Hull branch, CEA; Coun. C. Clow, secretary, North Lincs, CEA; H. V. Shatwell, J. Edmundson, W. J. Connolly, M. James, R. B. Jones, and Moreton Sharpe.

Charles Higgins

The death in Leeds is announced of Charles Higgins, who started in the business with New Century Pictures in Leeds over forty years ago as a protégé of Arthur Cunningham. He had also managed halls at Morley, Sheffield and South Yorkshire. His last job was as manager of the Gainsborough, Holbeck, Leeds.

Charles Miller

Charlie Miller, who died suddenly at his home at Wembley, had been East Coast representative for British Lion since August, 1947. Sympathy of his colleagues and friends is extended to his widow and two sons. The funeral took place at Golders Green, Crematorium.

Samuel Stratford

Samuel Stratford, of the Cosy PH, Withernsea, near Hull, died last weekend.

IN THE COURTS

Four Fined for Ticket Fraud

FOUR employees of the Palace Cinema, Bridge Place, Aberdeen, who conspired to defraud their employers when handling admission tickets, had their scheme laid bare when the kinema was unexpectedly visited by a party of special investigators. How the scheme was operated by two cashiers and two doormen was explained in Aberdeen Sheriff Court last Thursday by Russell L. J. Miln, depute fiscal.

Mrs. Jean Petrie (40), 16, Grampian Road, Aberdeen, and John Cowie (53), 23, Kaimhill Road, Aberdeen, admitted a charge that while acting together as cashier and checker respectively, they failed to sell two 1s. 10d. admission tickets in that the tickets were not torn in half and appropriated the money to their own use.

When cautioned and charged, said Mr. Miln, Petrie and Cowie admitted they were earning £4 a week from the irregularities. Cowie had been employed by the kinema for over 20 years. Both had now been dismissed.

The plot was brought to light when the management of the kinema noticed in July, 1950, that the receipts were much smaller than they believed they should have been. They invited a party of investigators to the kinema to find out what was happening. When the investigators paid their first visit to the kinema, everything seemed in order.

On the second visit, however, Petrie sold two tickets from the box-office to one of the investigators, who handed them to Cowie. Instead of tearing the tickets in half, Cowie produced two used tickets from the file and handed the untorn tickets back to Petrie to be resold.

A similar offence was admitted by Elma Wright (17), 35, Cummings Park Road, Aberdeen, and William M'Kenzie (34), 58, Kincorth Crescent, Aberdeen.

Remarking that the offences were very bad cases of fraud, Sheriff Walker imposed a fine of £10 each on Cowie, M'Kenzie and Mrs. Petrie, and fined the girl £5.

£25 Penalty for Not Showing Quota

Dees (Cinemas), Ltd., of Cannon Street, E.C.4, were at Marylebone fined £25, with three guineas costs, on a summons by the Board of Trade for between October, 1948, and September 30, 1949, failing to exhibit as first-feature films the prescribed percentage of British films.

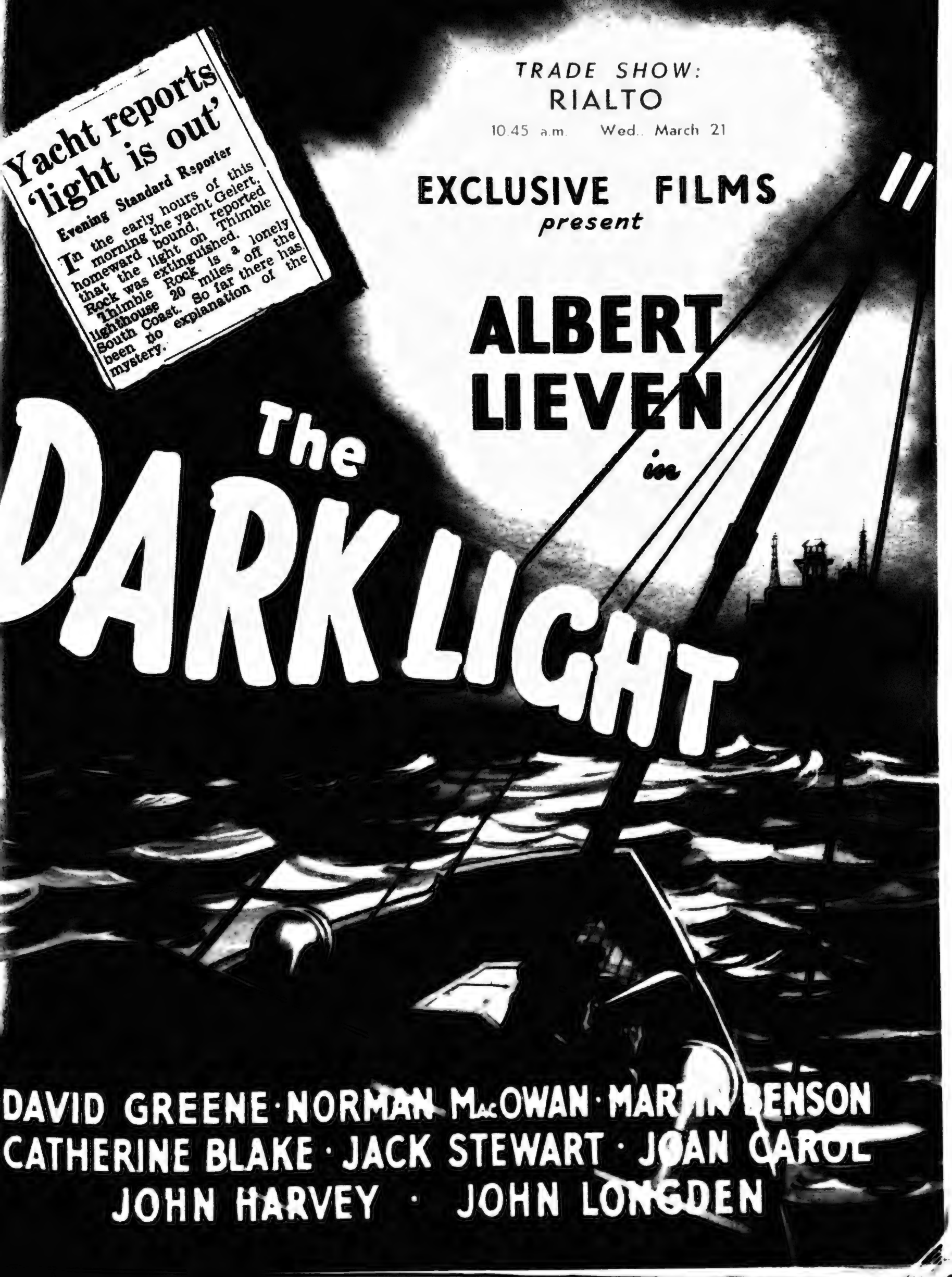
A. F. M. Tron, prosecuting, said defendants had a reduced quota of 30 per cent. for their small Connaught kinema, Edgware Road. Their returns for the period stated disclosed a percentage of only 19.1 per cent.—13 films short of the available 97 British films.

E. F. Pinkney, defending, said that the percentage was a very difficult one because of the amount of competition from a number of larger kinemas in the area. The number of British films available was very small compared with the number of American and other foreign films.

Kinema Manager Acquitted

At Durham Assizes, Arthur Selby Smith, 49-year-old manager of the Palace, Chester-le-Street, was acquitted of charges of embezzlement, fraudulent conversion and falsification of accounts. He had pleaded not guilty.

Robert Burns, district manager for ABC South West London area, organised a tour of departments of Pathe Equipment for his assistant and trainee managers. The function of all branches of the organisation and office routine were explained by Mr. Milligan, stores and dispatch manager, and Mr. Robbins


Yacht reports 'light is out'
Evening Standard Reporter
In the early hours of this morning the yacht Gelert, homeward bound, reported that the light on Thimble Rock was extinguished. Thimble lighthouse 20 miles off the South Coast. So far there has been no explanation of the mystery.
TRADE SHOW:
RIALTO
10.45 a.m. Wed., March 21
EXCLUSIVE FILMS
present
ALBERT LIEVEN
in
The DARK LIGHT
DAVID GREENE · NORMAN MacOWAN · MARTIN BENSON
CATHERINE BLAKE · JACK STEWART · JOAN CAROL
JOHN HARVEY · JOHN LONGDEN

Here it is!

THE LATEST AND CRAZIEST 'MOTHER RILEY' ADVENTURE OF THEM ALL!

ARTHUR **LUCAN** AND KITTY **McSHANE**

IN

"OLD MOTHER RILEY'S JUNGLE TREASURE"

WITH

GARRY MARSH

DIRECTED BY

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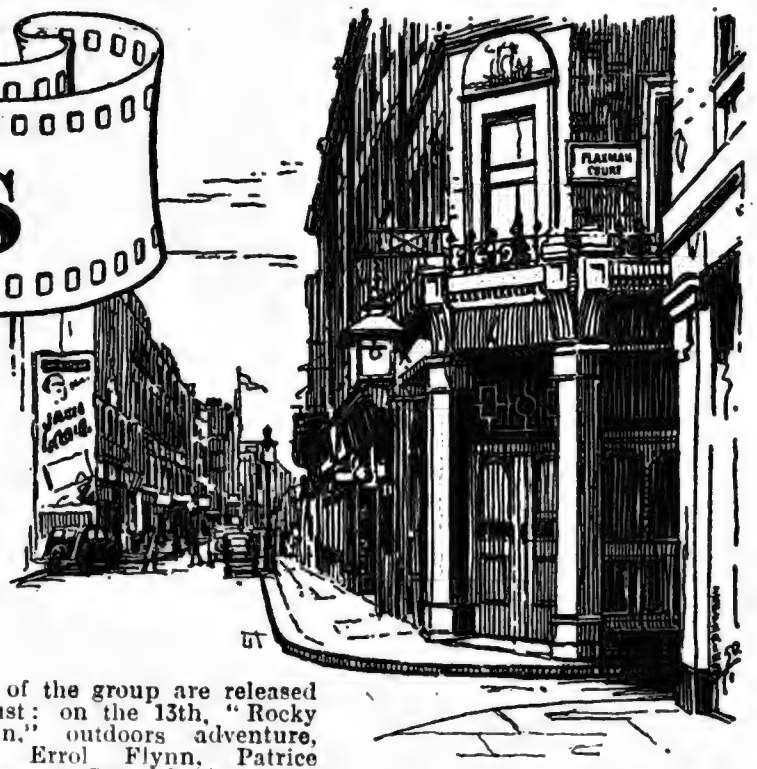
RENOWN PICTURES

Your Films



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As for the releases, "Branded" (Paramount) is proving that Alan Ladd's popularity is as great as ever. "Blackmailed" and "Under the Gun" (GFD), an Anglo-American "double bill," continues to do first-class business, and "Battle of Powder River" and "The Fat Man" (GFD), another two-feature programme, and "Pandora and the Flying Dutchman" (British Lion-British) have started off really well. Incidentally, the last-named has already clicked handsomely in special spots. "Lilli Marlene" (Monarch-British) has yet to complete its runs, and from what I hear it's cleaning up in most situations. And without help from the Press critics, who wisely were ignored.

All in all, business is not so bad.

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PRE-RELEASES AND RELEASE DATES

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* * *

Pre-release of Paramount's "Quebec" will be at the Carlton, Haymarket, S.W.1, tomorrow (Friday), as a double feature with the Dean Martin and Jerry Lewis comedy, "At War with the Army."

* * *

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* * *

"Storm Warning," Warner Bros. picture starring Ginger Rogers, Doris Day, Ronald Reagan and Steve Cochran, is to open at the Marble Arch Pavilion on Thursday, March 15—thus to run concurrently with Warner Theatre, Leicester Square, where the film has recorded outstanding figures since its opening last Thursday.

"Storm Warning" must end its run at the Warner next week to make way for "Tea for Two," long scheduled as a "must" for the house before "Captain Horatio Hornblower, RN" opens there on April 12, with a Royal première.

Warner's has set general release dates for the group of pictures now being trade shown. "Bright Leaf," starring Gary Cooper, Lauren Bacall and Patricia Neal, in a story of romance and revenge, will go into London general release on July 2. This is also the date for the release of "This Side of the Law," melodrama involving Kent Smith, Viveca Lindfors, Janis Paige and Robert Douglas.

On July 23, "Storm Warning" takes the field.

Three of the group are released in August: on the 13th, "Rocky Mountain," outdoors adventure, starring Errol Flynn, Patrice Wymore and Scott Forbes, and "Backfire," melodrama, with Dane Clark, Gordon MacRae, Virginia Mayo, Edmond O'Brien, and Viveca Lindfors; on the 27th, "Operation Pacific," story of submarine warfare, giving top rôles to John Wayne and Patricia Neal.

The five-star musical, "Fine and Dandy" (James Cagney, Virginia Mayo, Doris Day, Gordon MacRae, and Gene Nelson), has September 17 as its release date.

* * *

"Fourteen Hours," 20th Century-Fox suspense drama of the efforts of a traffic policeman to restrain a mentally sick young man from hurling himself from a 15-storey window ledge, is held over at the Odeon, Marble Arch, W.1. Paul Douglas, Richard Basehart, Barbara Bel Geddes and Debra Paget co-star in the film.

* * *

Box-office records are now being broken in America by Columbia's "Born Yesterday," which will have its British première at the Odeon, Leicester Square, W.C.2, on May 17, and pre-releases at various holiday resorts. It stars Judy Halliday, William Holden and Broderick Crawford.

Another Columbia release, the Technicolor cartoon "Gerald McBoing-Boing," which is soon to be seen here, has been greeted in the U.S as among the best of its kind since Disney pioneered the medium.

Opening at the Cameo, Charing Cross Road, W.C.2, on May 7, the serial "Atom Man versus Superman" has already also been booked at the Synod Hall, Edinburgh, on June 4, and the Rex, North Shields, on April 23.

* * *

Data Film Unit's "Mining Review," made for distribution in mining areas, is playing in two West End kinemas this week, the Gaumont, Haymarket, W.1, and Marble Arch Pavilion, W.1. It was at the Tivoli, Strand, W.C.2, last week.

* * *

Renown's Danish film, "We Want a Child," has smashed all records for a first week at the New Victoria, Nottingham. Altogether, 11,205 people were admitted to the theatre, which has a seating capacity of 500.

The film has already broken records in Portsmouth, Edinburgh and Leith, and has been re-booked for return engagements at all these situations.

* * *

Another transatlantic run has been booked for GFD's comedy, "**Traveller's Joy**," this time in the *Mauretania*. The film will begin its two-week run on Tuesday, April 3, five days after its dual opening at the Gaumont, Haymarket, and the Marble Arch Pavilion, W.1.

* * *

Due for general release here by RKO-Radio on May 14, the Disney cartoon "Cinderella" has already broken records in Mexico City; Melbourne and Sydney, Australia; and Hobart, New Zealand.

Nigel Patrick, Jean Kent, Michael Redgrave, and Wilfrid Hyde-White, in a scene from THE BROWNING VERSION (GFD), which has its premiere at the Odeon, Leicester Square, W.C.2, today, Thursday

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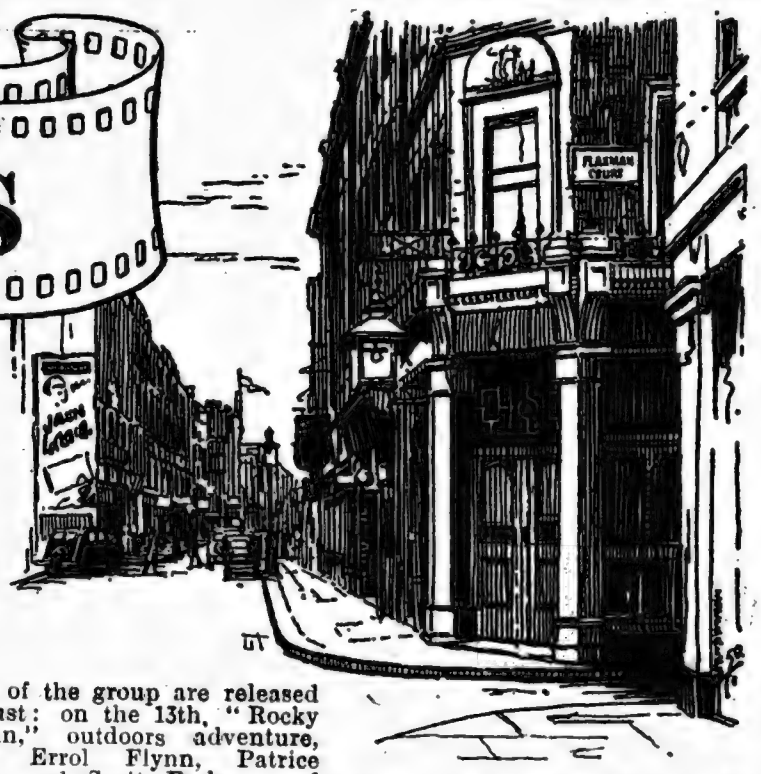

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Now in the last week of its season at the Odeon, Leicester Square, W.C.2, GFD's Ealing film, "Pool of London," is still playing to excellent business. It will be generally released over the G-B circuit on March 19. The stars are Bonar Colleano, Susan Shaw, Renee Asherson, Earl Cameron and Moira Lister.

* * *

"Storm Warning," Warner Bros. picture starring Ginger Rogers, Doris Day, Ronald Reagan and Steve Cochran, is to open at the Marble Arch Pavilion on Thursday, March 15—thus to run concurrently with Warner Theatre, Leicester Square, where the film has recorded outstanding figures since its opening last Thursday.

"Storm Warning" must end its run at the Warner next week to make way for "Tea for Two," long scheduled as a "must" for the house before "Captain Horatio Hornblower, RN" opens there on April 12, with a Royal première.

Warner's has set general release dates for the group of pictures now being trade shown. "Bright Leaf," starring Gary Cooper, Lauren Bacall and Patricia Neal, in a story of romance and revenge, will go into London general release on July 2. This is also the date for the release of "This Side of the Law," melodrama involving Kent Smith, Viveca Lindfors, Janis Paige and Robert Douglas.

On July 23, "Storm Warning" takes the field.

Nigel Patrick, Jean Kent, Michael Redgrave, and Wilfrid Hyde-White, in a scene from THE BROWNING VERSION (GFD), which has its premiere at the Odeon, Leicester Square, W.C.2, today, Thursday

Three of the group are released in August: on the 13th, "Rocky Mountain," outdoors adventure, starring Errol Flynn, Patrice Wymore and Scott Forbes, and "Backfire," melodrama, with Dane Clark, Gordon MacRae, Virginia Mayo, Edmond O'Brien, and Viveca Lindfors; on the 27th, "Operation Pacific," story of submarine warfare, giving top rôles to John Wayne and Patricia Neal.

The five-star musical, "Fine and Dandy" (James Cagney, Virginia Mayo, Doris Day, Gordon MacRae, and Gene Nelson), has September 17 as its release date.

* * *

"Fourteen Hours," 20th Century-Fox suspense drama of the efforts of a traffic policeman to restrain a mentally sick young man from hurling himself from a 15-storey window ledge, is held over at the Odeon, Marble Arch, W.1. Paul Douglas, Richard Basehart, Barbara Bel Geddes and Debra Paget co-star in the film.

* * *

Box-office records are now being broken in America by Columbia's "Born Yesterday," which will have its British première at the Odeon, Leicester Square, W.C.2, on May 17, and pre-releases at various holiday resorts. It stars Judy Halliday, William Holden and Broderick Crawford.

Another Columbia release, the Technicolor cartoon "Gerald McBoing-Boing," which is soon to be seen here, has been greeted in the U.S as among the best of its kind since Disney pioneered the medium.

Opening at the Cameo, Charing Cross Road, W.C.2, on May 7, the serial "Atom Man versus Superman" has already also been booked at the Synod Hall, Edinburgh, on June 4, and the Rex, North Shields, on April 23.

* * *

Data Film Unit's "Mining Review," made for distribution in mining areas, is playing in two West End kinemas this week, the Gaumont, Haymarket, W.1, and Marble Arch Pavilion, W.1. It was at the Tivoli, Strand, W.C.2, last week.

* * *

Renown's Danish film, "We Want a Child," has smashed all records for a first week at the New Victoria, Nottingham. Altogether, 11,805 people were admitted to the theatre, which has a seating capacity of 500.

The film has already broken records in Portsmouth, Edinburgh and Leith, and has been re-booked for return engagements at all these situations.

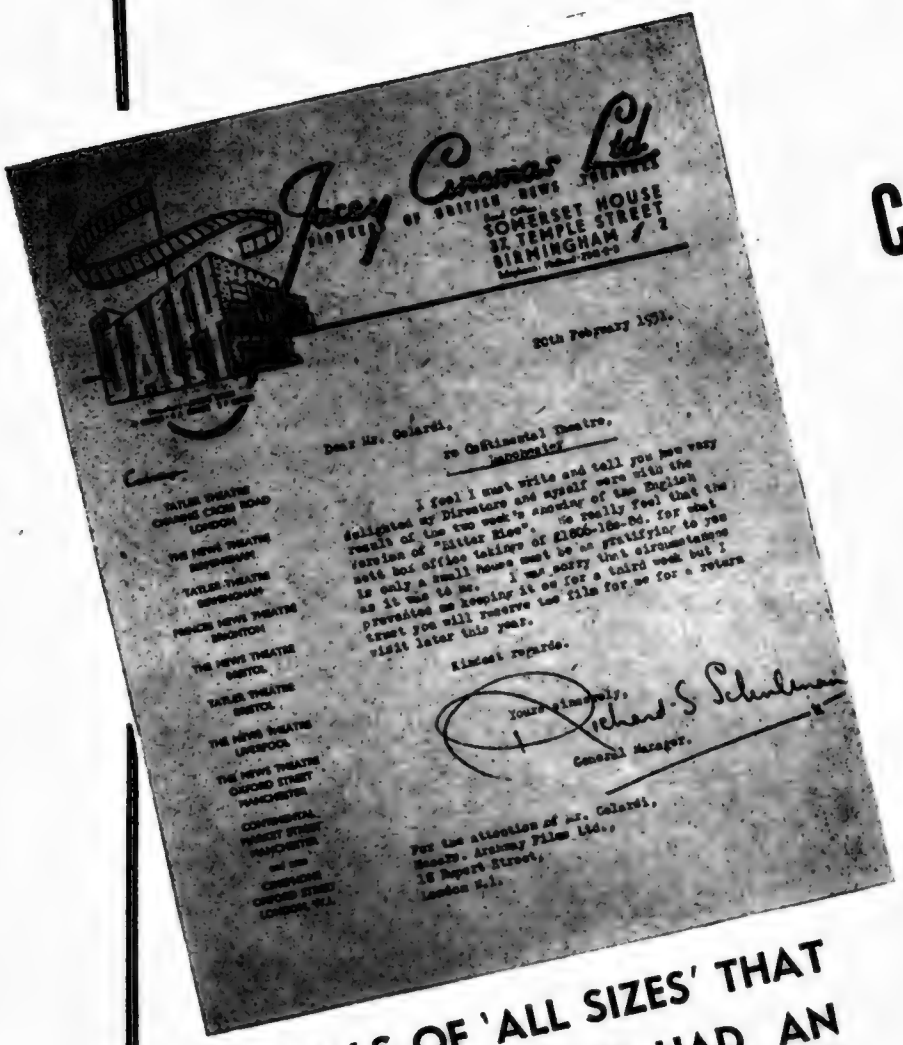
* * *

Another transatlantic run has been booked for GFD's comedy, "Traveller's Joy," this time in the *Mauretania*. The film will begin its two-week run on Tuesday, April 3, five days after its dual opening at the Gaumont, Haymarket, and the Marble Arch Pavilion, W.1.

* * *

Due for general release here by RKO-Radio on May 14, the Disney cartoon "Cinderella" has already broken records in Mexico City; Melbourne and Sydney, Australia; and Hobart, New Zealand.

BITTER RICE


Jacey Cinemas Ltd
SOMERSET HOUSE
ST. TEMPLE STREET
BIRMINGHAM 2

20th February 1951.

Dear Mr. Colardi,

re Continental Theatre, Manchester

I feel I must write and tell you how very delighted my Directors and myself were with the results of the two week's showing of the English version of "Bitter Rice". We really feel that the above box office takings of £1606-16s-0d. for what is only a small house must be an gratifying to you as it was to us. I am sorry that circumstances prevented us keeping it on for a third week but I trust you will reserve the film for me for a return visit later this year.

Kindest regards.

Yours sincerely,
Richard S Schulman
General Manager.

For the attention of Mr. Colardi,
Messrs. Archway Film Ltd.,
18 Rupert Street,
London W.1.

Consistent Box-Office Brilliancy

20,524 people saw BITTER RICE at the Continental Cinema, Manchester (485 seats)—in 14 days—an average of over 21 full houses per week!

This is no "Flash in the Pan." Look at the crowds who saw BITTER RICE at the following Cinemas—taken at random from the first batch of returns:

GRANADA	TOOTING	6 DAYS	27,487	ADMISSIONS
GRANADA	EDMONTON	6 „	16,048	„
GRANADA	GREENWICH	6 „	14,444	„
GRANADA	CLAPH'M JUNCT.	6 „	18,519	„
ELITE	KINGSTON	7 „	14,225	„
WINTER GARDENS	BLACKPOOL	6 „	12,278	„
FUTURIST	BIRMINGHAM	12 „	27,079	„
RITZ	LUTON	6 „	13,167	„
DANILO	STOKE-ON-TRENT	6 „	14,987	„
SUPER	OXFORD	6 „	13,128	„
COLISEUM	DERBY	6 „	11,192	„
EMPIRE	ISLINGTON	6 „	11,945	„
ESSOLDO	KILBURN	6 „	10,599	„

★ 73 HALLS OF 'ALL SIZES' THAT PLAYED **BITTER RICE** HAD AN AVERAGE DAILY AUDIENCE OF 1,570!

★ YOU CANNOT GO WRONG WITH **BITTER RICE**—MORE THAN 500 CINEMAS HAVE ALREADY BOOKED IT.

BOOK BITTER RICE NOW!

ARCHWAY FILM DISTRIBUTORS LTD.
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Phil Hyams, chairman of Eros Films, outlines the big programme of fifty new U.S and British pictures including the product of Eagle-Lion, Fidelity and Sherman productions. At top table, John Saunders, secretary of Eros ; Norman Hyams, director ; Ben Henry, director ; Phil Hyams ; Ben Rose, Eagle-Lion's British representative ; and Nat Kramer, sales manager

50 Films in Biggest Year Yet

WITH at least 50 new pictures on its list, Eros will have its biggest year yet, chairman Phil Hyams said at luncheon at Kettners on Saturday, following the company's Spring convention. This total was in addition to the reissues upon which the company was founded and upon which it had prospered. Mr. Hyams explained that his brother, Sid, who is Eros' managing director, is convalescing in Wales.

He described the negotiations which led to the contract to release not only the Eagle-Lion product but the output of Fidelity Pictures and Sherman Productions, and hinted at further new U.S product from other sources.

"Our very existence," he said "depends on exhibitors doing good business and at the right terms. We now have the widest range of product of any distributor in the trade. We can now cater for the preferences of every exhibitor."

Turning to the success of the re-issue of "All Quiet —" and the Press and public response to "A Walk in the Sun," which has been booked by the ABC Circuit, Phil Hyams said that these provided the plain truth that the industry does not always know what the public wants and that the ticket buyer is still the final factor.

The Baby that Throve

He added: "Although the Eros baby was started on a rather thin diet of reissues it has thrived and become strong. My brother and I know that with the cream of new British productions, which includes such stars as Bette Davis, Gary Merrill, Richard Attenborough, Mai Zetterling and Herbert Lom, and the American product, Eros, in its fifth year, will stand firmly on its feet."

Ben Henry read cables that had been received from the presidents of Eagle-Lion-Classics and Fidelity Pictures, and paid tribute to the efforts made by John Saunders, secretary of Eros, by Nat Kramer, Leslie Greenspan, Miss Roach and Henry Oram. He said that Eros had a team whose enthusiasm, imagination and ability were unsurpassed in any other company and the success of Eros was largely due to them and the unfailing optimism, energy and showmanship of Sid and Phil Hyams.

Ben Rose, Eagle-Lion's British representative, said he was happy to become a member of the Eros family.

Nat Kramer, sales manager, outlined the "Festival Group" and gave details of the new American product.

Three of the new Eagle-Lion subjects are in this group—"Thunder in the Dust," a big-scale Technicolor outdoor adventure; "Rogue River," an action picture in Cinecolor; and "My Outlaw Brother," western set on the borders of Mexico. "Mr. Drake's Duck," starring Douglas Fairbanks and Yolande Donlan, the war film, "A Walk in the Sun," starring Dana Andrews and Richard Conti; "Quiet Woman," starring Derek Bond and Jane Hylton; "Ski Patrol"; and "Festival of Sport" are new subjects. Re-releases include "Arabian Nights," starring Sabu, Maria Montez and Jon Hall, in Technicolor; and "Ride 'Em Cowboy," an Abbott and Costello comedy.

Five special "exploitation pictures" head the list of Eagle-Lion products:—"Prehistoric Women," in Cinecolor; "Two Lost Worlds"; "Invaders from Mars," in Cinecolor. "The Hour Before the Dawn"; and "Sunken Treasure," in colour. Gregory Peck will star in "Tall Man from Texas,"; Sabu heads the cast of "They Live to Kill," a Technicolor spectacle; Jackie Robinson appears as himself in the "Jackie Robinson Story"; Bing Crosby sings his way "Down Memory Lane"; Edmond O'Brien stars in "High Side"; Bobby Driscoll, Martha Scott and Jane Wyatt are teamed in "When I Grow Up"; and Peter Graves will star in "Outpost Desperation."

From Fidelity

Edward G. Robinson co-stars with Lauren Bacall in "Hot House"; George Raft in "Deadlock"; super Cinecolor is used for the Yvonne De Carlo subject, "Captain Kidd the Pirate"; and for "Vigilantes," starring Joel McCrea; two of America's top singing stars, Tony Martin and Jo Stafford, will make "My Fine Feathered Friends." Denise Darcell will star in "Revenge is Beautiful," a musical, with Guy Lombardo and his band, and with America's television star, Fay Emerson, in "Penthouse Story." "Come Out Singing," a comedy, co-starring Eddie Bracken and Marilyn Maxwell, will be filmed in super Cinecolor; and "South of Singapore," stars Rod Cameron and Forrest Tucker.

British Pictures

The arrival in Britain next month of Bette Davis and Gary Merrill to star in the Daniel M. Angel production, "Another Man's Poison," indicates the success of Eros in its British production venture. "Mr. Drake's Duck," starring Douglas Fairbanks and Yolande Donlan, which was the first of the more ambitious productions, already promises well.

"Hell is Sold Out," co-stars Richard Attenborough, Mai Zetterling and Herbert Lom. Guy Rolfe and Rona Anderson are teamed in "Home to Danger."

"Rosselli and Son," with Dermot Walsh, Barbara Murray and Charles Victor is a new Tempean film, their fifth for Eros. In "The Six Men," Harold Warrender and Peter Bull head the cast.

Executives and sales force of Eros Films: Monty Simans, Leeds ; Denis Wyser, London ; Leslie Greenspan ; Nat Kramer ; George Foster, Glasgow ; Leonard H. Leonard, Liverpool ; Phil Hyams, chairman of Eros Films ; Tony Redford, Manchester ; Lou Jacobs, Birmingham ; George Turnbull, Newcastle ; Vernon Burns, Cardiff

REPUBLIC'S TRADE SHOWS

BOTH period and modern stories are included in the five films that Republic is to trade show.

"Singing Guns" is a version of Max Brand's period novel, in which Vaughn Monroe, singing star, makes his screen debut. Co-starring are Ella Raines, Walter Brennan and Ward Bond. Vaughn appears as an outlaw who returns to the path of righteousness through the efforts of Ella Raines. It will be at Studio One, Oxford Street, W.1, tomorrow (Friday) at 10.30 a.m.

"Eyes of Texas" has Roy Rogers in fast-moving western set in the present time. Roy, as a U.S. Marshal, investigates murder and mystery on a Texas ranch which has been turned into a camp for war-orphaned boys. Co-starring are Lynne Roberts, Andy Devine, Bob Nolan and The Sons of the Pioneers. Equestrian interest is provided by "Trigger." It will be at the Crown Theatre, Wardour Street, W.1, on March 20, at 10.30 a.m.

"Prisoners in Petticoats," starring Robert Rockwell as a police investigator and introducing Valentine Perkins as a young concert pianist who becomes innocently involved with gangsters, depicts life in a women's prison. The trade show is at the Crown Theatre on March 21, at 10.30 a.m.

"Destination Big House" re-teams Dorothy Patrick and Robert Rockwell, supported by James Lydon and Robert Armstrong, and tells of a young schoolteacher who unknowingly involves herself and her family in scandal. It is to be seen at the Crown Theatre on March 22, at 10.30 a.m.

"Belle Le Grand," Peter B. Kyne's story of Old San Francisco, stars Vera Ralston and John Carroll, with William Ching, Hope Emerson and Grant Withers. Vera Ralston, in the title rôle, is a ruthless woman gambler. Muriel Lawrence, a singing discovery, is introduced as Belle's sister. It will be trade shown at the Celluloid Theatre, Wardour Street, W.1, on March 27, at 10.30 a.m.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ace in the Hole ... (Paramount)—U.S.	... 111 min. (A)	Kirk Douglas, Jan Sterling, Porter Hall.	... Powerful and provocative newspaper melodrama built around a hard-bitten reporter who risks and finally destroys a man's life to restore his own fortune. Acting, direction and dialogue superb, staging ambitious, human interest subtle and highlights perfectly timed.	**Outstanding box-office proposition for all classes (NC).**
Breakthrough ... ... (Warner)—U.S.	90 min. (A)	David Brian, John Agar, Frank Lovejoy.	... World War II melodrama, concentrating on the exploits of a company of GI's during and after D-Day. Story slightly phoney, but characterisation amusing and realistic and actual war scenes thrilling.	**Acceptable "programmer" (C).**
California Passage ... (Republic)—U.S.	90 min. (A)	Forrest Tucker, Adele Mara, Jim Davis.	... Beefy period outdoor triangle melodrama about two partners in a saloon, one straight and the other crooked, who fall out over a girl. Footage ample, but characterisation vigorous and versatile, scenery impressive and thrills spectacular.	**Very good "horse opera" (CC).**
Gangster We Made, The (International)—U.S.	79 min. (A)	Tommy Cook, Gar Moore, Eduard Franz.	... Rehabilitation melodrama, set in post-war Italy. Story revolving around young boy somewhat confected and gloomy, but acting adequate and human appeal obvious.	**Fair average "double-bill" (C).**
Jennie ... ... (British Lion)—U.S.	85 min. (U)	Jennifer Jones, Joseph Cotten, Ethel Barrymore.	... Supernatural romantic melodrama, hinging on the touching affinity of a struggling artist and a girl out of this world. Story hazy, but characterisation very good and surface action both moving and spectacular. Star values compelling.	**Potential "problem" turn-up (CC).**
***Old Mother Riley's Jungle Treasure (Renown)—British.**	75 min. (U)	Arthur Lucan, Kitty McShane, Garry Marsh.	... Highly coloured slapstick pivoting on a crazy hunt for buried loot. Arthur Lucan in good form and Tarzan-like trimmings effective. Laughs liberal.	**Cast-iron British star comedy for the masses and sticks (CC).**
***Roaring Wheels ... (New Realm)—British.**	36 min. (U)	Commentary by Patrick Burns.	... Sporting interest featurette, tracing the history of motor racing. Subject lively and thrills factual.	**Handy quota (CC).**
Storm Warning ... ... (Warner)—U.S.	89 min. (A)	Ginger Rogers, Steve Cochran, Ronald Reagan.	... Gripping Ku-Klux-Klan melodrama, staged in a typical American small town. Outstanding performance by Ginger Rogers, strong support and realistic atmosphere. Highlights breathtaking.	**Excellent crime fare (NC).**
This is My Affair ... (Twentieth Century-Fox)—U.S.	90 min. (U)	Susan Hayward, Dan Dailey George Sanders.	... Romantic melodrama of New York's fabulous dress business presented against authentic and colourful backgrounds. Ending a trifle phoney, but modern Delilah story otherwise convincing.	**Very good general and star booking (NC).**
†Thunder in the Dust (Eros)—U.S.	83 min. (U)	Robert Preston, Robert Sterling, John Barrymore, jnr.	... Stern, intelligent, but occasionally involved, western describing the moral differences between two brothers when dealing with cattle rustlers. Thrilling climax and fine Technicolor scenery.	**Acceptable western offering (C).**
Young Daniel Boone ... (AB-Pathe)—U.S.	68 min. (U)	David Bruce, Kristine Miller, Damian O'Flynn.	... Ribby adventure comedy melodrama illustrating a musty and crinkled page from the records of Daniel Boone, famous American scout. Story involved, acting clumsy, and photography drab.	**Inarticulate and outmoded stuff (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture. † In Colour.**

Reviews for Showmen: *Edited by Josh Billings*

JENNIE

British Lion. American (U). Directed by William Dieterle. Featuring Jennifer Jones, Joseph Cotten and Ethel Barrymore. 7,771 feet. Release not fixed

SUPERNATURAL romantic melodrama, hovering between here and the hereafter. It revolves round a struggling artist who finds love and inspiration in a beautiful young woman, who, although dead, is strangely earth-bound, and depends on tender emotionalism to support its touching speculations on the mysteries of space and time. The acting is extremely good, the photography is superb and the musical accompaniment is outstanding, but as to its box-office possibilities, only time, its dominant factor, can tell. Big star values are, however, a considerable encouragement to the exhibitor. Potential "problem" turn-up.

Story.—Eben Adams, a sincere, hard-working dauber, interests Spinney, partner of Matthews, an art dealer, and she buys one of his pictures. She tells him that his work lacks feeling. While celebrating the sale in a saloon, he receives a commission to paint a mural of Michael Collins, the Irish patriot, battling with the British. After the unveiling, Eben visits Central Park and discovers a parcel on a seat. Jennie, a beautiful and mysterious young girl, claims that it is hers. It contains a scarf wrapped in a newspaper dated 1910. Eben sketches Jennie and sells it to Spinney. Later, he learns that Jennie's parents were trapeze artists and that she and they are dead. Jennie keeps disappearing and reappearing, yet convinces Eben that love can bind the living and the dead. Eben traces Jennie to a remote fishing village. A terrific storm breaks out and he sees Jennie for the last time. She is swept away, but he survives and concentrates on a portrait of Jennie which is acclaimed a masterpiece.

Production.—The picture poses the questions, "What is time . . . and what is space? . . . What is life . . . and what is death?" and then attempts to answer all queries through slightly novelettish, but nevertheless moving, romance. Its conclusions are perhaps

REVIEWS—continued on page 19

e team you loved in . . .

S OF IWO JIMA" & "TRANSCONTINENT EXPRESS"

ER and MARA

HERBERT J. YATES presents

CALIFORNIA PASSAGE

starring

RREST TUCKER · ADELE MARA
ESTELITA RODRIGUEZ

with

DAVIS · PETER MILES · CHARLES KEMPER · BILL WILLIAMS

and RHYS WILLIAMS · PAUL FIX

A REPUBLIC PICTURE

FOR PROVINCIAL
SHOW DATES

MIKE... who knew this was a land where a man had to take care of himself!

BETH... who found lots of women in the West... but very few ladies!

LUNG... who knew how to choose the yellow off a watermelon!

WILLY... who chose to do evil and always the hard way!

TOMMY... who grew up all of a sudden on a bleak mountainside!

MARIA who swore she would revenge her lover's murder!

QUIET
WOMAN
STARRING
DEREK BOND
JANE HYLTON
BRYAN • MICHAEL BALFOUR • DIANNE FOSTER
Co-Produced by ROBERT S. BAKER and MONTY BERMAN
Directed by JOHN GILLING A TEMPEAN FILM
Distributed by EROS FILMS LTD. 111 WARDOUR ST. LONDON W.1.
EROS
WATCH FOR PROVINCIAL TRADE SHOW DATE

REVIEWS—*continued from page 16*

a trifle too vague fully to satisfy the "nine-pennies" or the intelligentsia, but much of its surface action, culminating with the spell-binding storm sequence and backed up by sincere and intelligent acting—Jennifer Jones and Joseph Cotten meet all demands—and fine camera work ranging from black and white to greeny-blue and Technicolor, reaches the heart. Star values should tilt the scales in its favour. It took courage to make the film, now it's up to the individual showman.

Points of Appeal.—Unusual story, very good characterisation, excellent staging, subtle feminine angle, box-office stars and exceptional exploitation angles.

ACE IN THE HOLE

Paramount. American. (A). Directed by Billy Wilder. Featuring Kirk Douglas, Jan Sterling and Porter Hall. 10,007 *ft. Release not fixed.*

SPELLBINDING and provocative newspaper melodrama, built around a hard bitten, thoroughly discredited reporter who deliberately risks and finally destroys a man's life to manufacture a scoop that will put him back in the big money. It's a far from pretty picture, but there is no doubt that its indictment of the American yellow press, contains a lot of truth. Superbly acted by Kirk Douglas and a hand-picked supporting cast, cleverly dialogued, brilliantly directed and ambitiously staged, its muscular and intelligent drama demands a break. Outstanding box-office proposition.

Story.—Charles Tatum, a shrewd, but irresponsible, elbow-lifting newspaperman, persuades Jacob Boot, an incorruptible provincial editor, to put him on his payroll. After a year of boredom he pulls up at a small desert petrol station with Herbie, the paper's young photographer, and learns that Leo, son of Papa and Mama Minosa, the proprietors, has been trapped in the shaft of an old Indian cliff dwelling. He immediately sees his chance to get back into circulation and, together with the crooked sheriff, plans to exploit the unfortunate victim. A nation-wide publicity campaign accompanies rescue operations and Tatum corners the "exclusive," but after Leo has been incarcerated for a number of days Tatum is stricken with remorse. It is too late. Leo dies and Tatum is fatally stabbed by Lorraine, Leo's calculating wife.

Production.—The picture, powerfully illuminated by Kirk Douglas's terrific performance as the heartless Tatum, not only bares the ugly soul of the unscrupulous newspaperman but shows how easily the American public responds to the beating of the big drum. The scenes of merrymaking while the hapless Leo is being slowly suffocated below ground are tremendously moving and give subtle and significant contrast to studied sensationalism. The "your sins will find you out" climax is perhaps a trifle confected, but there is no denying its showmanship. Like all films made by Billy Wilder, it has something to say and it says it in no uncertain terms.

Points of Appeal.—Gripping, unusual yet down to earth story, great acting, vigorous and compelling direction, subtle heart interest, salutory finale, big star values and exceptional exploitation possibilities.

STORM WARNING

Warner. American (A). Directed by Stuart Heisler. Featuring Ginger Rogers, Steve Cochran and Ronald Reagan. 8,029 *feet. Release not fixed.*

GRIPPING romantic melodrama, staged in a typical American small town. It's about a young woman who witnesses a Ku-Klux-Klan murder and becomes a victim of mob violence, but luckily escapes with her life, and all that is seen, said and done can, and apparently does, happen in the South. The exposé, backed up by fine, vigorous acting—Ginger Rogers has never done better work as the menaced heroine—and realistic atmosphere holds from start to finish, but never deliberately sacrifices human interest for sheer sensationalism. Excellent crime fare.

Story.—Marsha Mitchell, a comely and forthright dress model, arrives at night in Rock Point, a Southern town, to visit her sister, Lucy, now married. Just as she steps into the darkened street there is a terrific hubbub and she sees a man shot dead by the Ku-Klux-Klan. She gets a glimpse of two of the killers and subsequently recognises one as Hank Rice, Lucy's husband, and the other as Charlie Barr, Hank's ruthless employer and the head of the Klan. She promises Burt Rainey, the district attorney, that she will tell the whole truth and nothing but the truth at the inquest, but when she learns that Lucy is an expectant mother she goes back on her word. Later, Hank attempts to assault Marsha and she promptly informs him of her intention to tell all to the police. The Klan gets to hear, kidnaps her and orders her to be flogged, but Burt spectacularly comes to her rescue.

Production.—The picture is a warning to people not to submit to the subtle propaganda and strong-arm methods of unscrupulous organisations, and it makes robust and compelling screen fare. Ginger Rogers wins sympathy and stands her ground magnificently as the tortured Marsha, and Steve Cochran is thoroughly loathsome as the rat-like Hank. Ronald Reagan, Doris Day and Hugh Sanders also make their presence felt. The direction, too, is first-rate, while no expense has been spared to create correct detail and background. Hot as the headlines, it will keep all types of audiences glued to their seats.

Points of Appeal.—Scorching, partly factual story, outstanding performance by Ginger Rogers, strong support, sly human angle, and breathtaking highlights.

THUNDER IN THE DUST

Eros. American. (U). Photographed in Technicolor. Directed by George Templeton. Featuring Robert Preston, Robert Sterling and John Barrymore, jnr. 7,541 *feet. Release not fixed.*

STERN, intelligent but, occasionally overwordy and involved western set in the impressive Grand Canyon and Texas cattle country and beautifully photographed in Technicolor. Mainly, it's about the complex relationship between two brothers whose methods of dealing with cattlemen and rustlers differ yet, for the sake of a younger brother and pecuniary interests, sink their differences before coming to a final showdown. Acceptable western offering.

Story.—Tom Cloud and his younger brother, Jeff, have trouble with cattle rustlers and when their foreman is killed, Sam Beard, a friend, informs that Boyce, a geologist, witnessed the murder. Tom suspects that Kid Wichita, his notorious but unsuspected brother, was responsible and forces him to meet Boyce. Wichita is cleared, however, and after killing the real murderer persuades his brother to let him recover the stolen cattle by similar methods. He then kills the sheriff, in league with the rustlers, and also Boyce, whose wife, Kathleen, is in love with Tom. Later, with the aid of Sam, the three brothers wipe out the rustlers, but when Tom tries to force his brother to give himself up Sam kills Wichita and so eliminates the stumbling block to Tom and Kathleen's happiness.

Production.—Where rustlers are concerned most audiences respect the western law of the gun without moral recriminations, but here there is too much discussion between the upright rancher and his uninhibited brother on the ethics of killing. Robert Sterling gives a forthright portrayal of Tom, while the killer is played with gusto and conviction by Robert Preston. John Barrymore, jnr., is effective as the younger brother. Romance, kept distinctly in the background, is supplied by Cathy Downs. Once the real business of rustling and shooting starts there is plenty of vigorous and dramatic action which leads to a thrilling gun-battle climax.

Points of Appeal. — Fine Technicolor scenery, good star characterisation, thrilling climax, spasmodic action and "U" certificate. —W. J. S.

BREAKTHROUGH

Warner. American (A). Directed by Lew Seiler. Featuring David Brian, John Agar and Frank Lovejoy. 8,186 *feet. Release not fixed.*

WORLD WAR II melodrama, concentrating on the exploits of a company of GIs commanded by a stern but battle-weary officer. The main events take place during and after D-Day, and the Army types and most of the combat scenes, borrowed from topicals, are first rate, but the actual story, which introduces the mayor of a small French town and his "eyeful" daughter, is less easy to swallow. No "Journey's End" and lacking in star values, it should, nevertheless, register on the average "double bill." Acceptable "programmer."

Story.—After commanding his company in many active areas, Capt. Hale, a martinet, finds himself and his men in England on the eve of D-Day. Joe Mallory, a raw second lieutenant, joins Hale's outfit, but endangers his platoon during training operations. Hale does not spare Joe, but Sergt. Bell, an old campaigner, comforts the rookie. They land safely on the beaches of France and the battle of the hedgerows begins. When they near a small town the mayor and his daughter appear with a white flag and inform them that the Nazis have moved out. A woman collaborator gives them trouble, but not for long. There is more fighting on the outskirts, but Joe handles his men well. Hale, his nerves frayed, is forced to accept a desk job, but confidently recommends Joe to succeed him.

Production.—The opening training scenes in England, the landing in France and the subsequent skirmishes are a skilful and thrilling blend of newsreel clippings and studio work. The warriors are accurately drawn and neatly shuffled, but the mayor and his daughter, sporting the latest off-shoulder ensemble, strike an incongruous musical comedy note. The one departure from realism does not, however, seriously detract from the film's point and surface punch and entertainment. Mass appeal is obvious.

Points of Appeal.—Versatile, amusing and compelling characterisation, thrilling war scenes and provocative title.

OLD MOTHER RILEY'S JUNGLE TREASURE

Renown. British (U). Featuring Arthur Lucan, Kitty McShane and Garry Marsh. Produced and directed by Maclean Rogers. Screenplay by Val Valentine. Director of photography, James Wilson. Musical director, Wilfred Burns. 6,820 *feet. Release not fixed.*

HIGHLY coloured slapstick, pivoting on a crazy hunt for buried loot. Its completely wacky story projects the screen's dizziest dame into Tarzan's domain, and the bizarre penultimate action, introducing cannibalistic natives, lifts the lunatic malarky completely out of the rut. Played for all and more than its worth by Arthur Lucan and a well chosen supporting cast, it's an obvious sitter for Old Mother Riley's legion of fans. Cast-iron British star comedy for the masses and sticks.

Story.—Mother Riley and her daughter, Kitty, work in an antique shop. While Mr. Orders, the proprietor, is away, the ghost of Henry Morgan, a pirate, reveals to Mother Riley that a map giving the location of secret treasure is hidden in an old bed in the store. Mr. Daincourt, a descendant of one of Morgan's enemies, is already aware of this, and he tries to steal the fourposter. Mother Riley outwits him. Mr. Benson, a prospective buyer, finances an expedition to the south, but Daincourt and his henchmen follow. They bribe Chief "Stinker," an unpleasant native, to stir up trouble, but at the finish Mother Riley secures the hoard and is elected island queen!

Production.—The antics of the exuberant Arthur Lucan are pretty familiar, and so are many of the incidental gags, but at least the film provides Old Mother Riley with a change

REVIEWS—continued on page 21

SHE TAUGHT THEM MANŒUVRES THEY'LL NEVER FORGET!

The Admiral was a Lady

RUDY VALLEE JOHNNY SANDS · STEVE BRODIE · RICHARD ERDMAN · HILLARY BROOKE
RICHARD LANE Produced and Directed by ALBERT S. ROGELL EDWARD LEWIS

UNI
ARTI

REVIEWS—*continued from page 19*

of ground. The "tropical" settings are a joke in themselves and create just the right atmosphere for traditional screen pantomime. The ninepennies can laugh with and at it. Make no mistake, Old Mother Riley still knows all that there is to know about box-office "know how."

Points of Appeal.—Hearty slapstick, tireless and resourceful performance by popular star, colourful settings and quota ticket.

THE GANGSTER WE MADE

International. American (A). Directed by Robert Florey. Featuring Tommy Cook, Gar Moore and Eduard Franz. 7,249 feet. Release not fixed.

REHABILITATION melodrama, set in post-war Italy. Its story concerns an embittered war orphan who witnesses a murder and blackmails the killer's cultured father into giving him a home, where his true character develops. It is somewhat gloomy and confected, but a skilfully graduated, if morose, performance by Tommy Cook, cast as the chequered young hero, helps to correct theatricalities and establish human and feminine appeal. Settings more ambitious than convincing. Fair average double bill.

Story.—Mario, a half-starved young Italian, robbed of his parents through the war, sees Luca, wayward son of Emilio Rossi, an impoverished aristocrat, kill a man. He secures and hides the murder weapon and compels the Rossis to give him shelter. Luca fears that Mario will talk, but in due course Mario gets to like Emilio and Dina, Luca's neglected wife, and they and Zia Lola, Emilio's kindly, though demented sister, acquire affection for him. Finally, the frightened and vengeful Luca attempts Mario's life, but Mario survives and, following Luca's arrest, takes his place in the Rossi household.

Production.—The picture, an earnest though rather jumbled plea for Europe's little tough guys, forced into crime through the incidence of war, is not badly acted—Tommy Cook impresses, despite a poor speaking voice, as Mario—but it could have done without the light relief introduced by Marjorie Eaton as Zia Lola. Mental disorder is a dangerous subject, whether treated seriously or otherwise, and in this case it makes footage without strengthening conviction. Apart from this the film contains enough purpose and punch to satisfy the industrial masses.

Points of Appeal.—Human angle, sound performance by Tommy Cook, and provocative title.

CALIFORNIAN PASSAGE

Republic. American (A). Directed by Joseph Kane. Featuring Forrest Tucker, Adele Mara and Jim Davis. 8,088 feet. Release not fixed.

BEEFY outdoor triangle melodrama, set in the stormy 1850's. It's about two partners in a profitable saloon, one straight and the other crooked, who fall for the same girl and finally settle matters in a death fight. The character drawing is both robust and clear cut, and vigorous team work, together with many stirring exhibitions of gun-play and fisticuffs, staged against impressive scenery, enables its familiar story to cover more ground than is strictly necessary without loss of essential punch. Very good "horse opera."

Story.—Beth Martin, a pretty girl, and her small brother, Tommy, are rescued from Indians by Mike Prescott, a tough yet genial gambler. Linc Corey, Mike's partner in a saloon, frequently loses at cards to Mike, but secretly makes good his losses by hold-ups. Mike and Linc become rivals for Beth, and Linc leads Beth to believe that her elder brother was deliberately killed by Mike. Eventually Beth discovers the truth, but Linc hits low again and frames Mike for robbery. Beth decides to marry Linc, but at the last moment Tommy learns of Linc's villainy. Linc chases Beth and Tommy up the side of a mountain, but Mike arrives in the nick of time. He and Linc meet in mortal combat and Linc falls to his death.

Production.—The picture does not leave a great deal to the imagination, but Forrest Tucker, Jim Davis and Adele Mara, cast as Mike, Linc and Beth respectively, never let up. They see that romance and roughstuff are heartily mixed and served with reasonable dispatch. The fur really flies towards the finish and the actual finale is both spectacular and showmanlike. Scenery very good, but photography slightly below Republic's usual high standard.

Points of Appeal.—Straightforward story, virile and versatile characterisation, popular romantic and small boy interest, and fine scenery.

THIS IS MY AFFAIR

Twentieth Century-Fox. American (U). Directed by Michael Gordon. Featuring Susan Hayward, Dan Dailey and George Sanders. 8,100 feet. Release April 23, 1951.

ROMANTIC melodrama of New York's fabulous dress business, presented against authentic and colourful backgrounds. It concerns a modern Delilah who rides roughshod over friend and foe alike to satisfy her own ruthless ambition, but is ultimately prevented from ruining many lives, including her own, by the sudden discovery that she has a heart. The happy ending is a trifle phoney, but otherwise the film, distinguished by a brilliant performance by Susan Hayward, the screen's number one minx, thoroughly convinces and makes a keen and confident bid for the approbation of both sexes. Very good general and star booking.

Story.—Harriet, a talented, determined and good looking mannequin employed by one of the many dress manufacturing firms on New York's famous Seventh Avenue, talks Sam Cooper, the chief cutter, and Teddy Sherman, a dashing young salesman, into starting up with her. At the same time, she tricks her mother and sister into backing her with money left by her father. The firm prospers, but Harriet falls out with Teddy, who genuinely loves her, over an out-of-town buyer and then turns her attention to J. F. Noble, suave, shrewd and sophisticated dictator of New York's fashions. Noble is interested in Harriet as well as her designs and schemes with her to break her contract with Sam and Teddy. She fixes a date to sail to France with Noble, but wavers when she learns that her behaviour will ruin Teddy and Sam. By flinching she reveals to the wily Noble that she is in love with Teddy, although she refuses to admit it. He sends her back to the old firm, and that's that!

Production.—The picture makes full use of its dress factory and mannequin parade backgrounds and, apart from the slight concession to the gallery at the finish, adds immeasurably to our knowledge of Eve. Susan Hayward boldly underlines its man: bright and cutting facets as Harriet, and Dan Dailey and George Sanders contrast perfectly as Teddy and Noble. Effective touches of sentiment are contributed by Sam Jaffe as Sam. Dialogue is fully worthy of the play, and atmosphere both interesting and intriguing. The men will enjoy the film as much as the women, but possibly for different reasons!

Points of Appeal.—Holding and fascinating story, arresting performance by Susan Hayward, very good support, subtle sex angle, provocative title and top-line stars.

YOUNG DANIEL BOONE

Associated British-Pathé. American (U). Directed by Reginald LeBorg. Featuring David Bruce, Kristine Miller and Damian O'Flynn. 6,171 feet. Release not fixed.

RIBBY adventure comedy melodrama, illustrating a musty and crinkled page from the records of Daniel Boone, famous American scout. British and French troops are involved, and hostile Redskins put in their spoke, but the plot is so indistinct that it is impossible to tell t'other from which. Photography is uninspired. Inarticulate, outmoded stuff.

Story.—Colonel Von Arnheim, a German officer attached to British forces, Lieutenant Perkins and Charlie Bryan, an army supplier, and his daughters, Rebecca and Helen, manage to escape when Indians attack. They are found by Daniel Boone, a famous scout, and his henchman, Little Hawk, and eventually reach an isolated stockade. Captain Fraser, presumably an English officer, joins them. Later he proves to be a French agent. He betrays them to the Indians, but, after a bit of scheming and shooting, Daniel turns the tables on the traitor and wins Rebecca.

Production.—The film unfolds in the backwoods, but what with clumsy acting, confusing costumes and storming Redskins, it is difficult to tell who is fighting who—or why.

Points of Appeal.—Title, "U" certificate and possible schoolboy angle.

ROARING WHEELS

New Realm. British (U). Directed by C. H. Williamson. Commentary by Patrick Burns. 3,290 feet. Release not fixed.

SPORTING interest featurette tracing the history of motor racing from the earliest days. Effectively buttressed with library shots and firmly bound by Patrick Burns's commentary, it covers all the major English and international events and ends with an appropriate plea for greater support for the British car and driver. Never dull, it should interest most audiences and schoolboys in particular. Handy quota.

Production.—The picture opens on amusing scenes of motoring in the gay nineties, but soon drops the frivolous façade. After the first reel it deals seriously and excitingly with the subject of car racing, and shows how much the all-conquering French and Italians owe to the encouragement of their enlightened governments. The treatise, illustrated by spectacular snippets of British, Continental and American contests, crisply captioned, makes lively propaganda and entertainment.

Points of Appeal.—Exhilarating subject, factual thrills and quota ticket.

Shorts

MGM

ROAMING THROUGH MICHIGAN. American (U). 798 feet. 8 min.—FitzPatrick traveltalk in Technicolor, covering tourist centres and items of general interest around lakes Michigan, Uron and Superior. Average.

JERRY AND THE GOLDFISH. American (U). 665 feet. 7 min.—Technicolor cartoon which develops a furious "catch-as-cat-can" when Jerry, the mouse, continually upsets Tom's plans for cooking a friendly goldfish. Fair.

AFTER PRISON WHAT? Canadian (U). 1,025 feet. 11 min.—National Film Board of Canada production concerning an ex-convict's difficulties in obtaining employment and the efforts, on his behalf, of the John Howard Societies, the rehabilitation organisation. Good.

VOICES OF VENICE. American (U). 727 feet. 8 min.—This technicolor tour of the waterways of Venice, keeps within the bounds of familiar landmarks, and introduces the voices of some of the local citizens. Average.

AUSTRALIAN DIARY 3839. Australian (U). 1,777 feet. 19 min.—There is a deal of general interest in this Australian documentary. Educational value is provided in "The Story of Wool," dealing with sheep shearing and cloth manufacturing processes, while scenes taken at Seal Rock, Taronga Park and the Wellerby chicken farm provide interesting studies. Other items deal with a Workers' Educational Association meeting, a Sydney hat designer, and big-game fishing. Good.

JERRY'S COUSIN. American (U). 606 feet. 6 min.—Technicolor cartoon introducing a new character in "Muscles," a tough down-town mouse, who comes to the rescue of his cousin, Jerry, when Tom, the puss, gets too big for his boots. Good.—W. J. S.

Warner

ROYAL DUCK SHOOT. American (U). 810 feet. 9 min.—Technicolor "Sports Parade" issue, covering a large-scale duck hunt with the Maharaja of Barrackpore and party. Indian jungle backgrounds and after-hunt celebration provide additional interest. Good.

SO YOU WANT TO BE A HANDYMAN. American (U). 852 feet. 9 min. Comedy in which Joe McDoakes and a meddling neighbour attempt minor repair jobs in the home, with disastrous results. Fair.

FOR SCENTI-MENTAL REASONS. American (U). 625 feet. 7 min.—An Academy Award Technicolor cartoon in which an amorous skunk runs riot in a French perfumery, and, unsuspectingly, woo's a cat, which eventually becomes the pursuer. Good.—W. J. S.

INDEPENDENTS LAG IN NATIONAL COMPETITION

They Account for Only 250 Entries

THERE have been only 250 entries from independents for the National Showmanship Contest organised by the "Better Business" Planning Committee. The total entries number 1,430, of which the three major circuits account for 880. The smaller circuits are represented by 300 competitors.

These figures were submitted to the Planning Committee last week by Ralph Bromhead, the administrator.

Gratification was expressed by D. E. Griffiths, chairman of the campaign, at the total but he admitted that he was disappointed at the response of the independents. It used to be contended that the growth of the circuits would kill showmanship. Actually, the figures showed the reverse, circuits were giving a lead. He hoped, however, that independents would still row in with them.

E. J. Hinge declared it was not so much apathy but a defeatist attitude before the competition started. Rightly or wrongly, independents believed they didn't stand an "earthly." That feeling existed even in his own circuit. He had to tell one or two of his own managers that he was not concerned whether they won or not but simply that they should display some intelligence in going out for improved business at their kinemas. Area committees either hadn't worked hard enough or had started operating too late.

Louis J. Mannix (SCMA) agreed that the circuits, unlike the independents, were geared for this sort of thing. In many cases it was left to the individua' manager, who received no encouragement from his employer.

The chairman said it was obvious they must take to heart the lessons of the competition and in the event of a similar contest later in the year consider how best they could attract the independents. It might be that separate competitions would be necessary.

Mr. Mannix, in a personal note, said although he was vacating the office of president of the SCMA, his interest in the drive would be continued as a member of his local committee and he was sure his successor would assist to the best of his ability.

Licence Refused for Gaiety, Appledore

The Bideford County Magistrates have refused the application made by C. M. Davis on behalf of Sir Charles Freake for the renewal of the licence for the Gaiety, Appledore, N. Devon.

In February the licence had been renewed for one month only. It was stated that the cost of alterations insisted upon by the local fire-prevention officer was prohibitive.

In making his new application, Mr. Davis said the kinema was finding it difficult to pay its way mainly because of the entertainments tax. It had been in existence for 43 years without previous objection, and if the licence was renewed every effort would be made to carry out the recommendations of the fire officer.

Inspector E. H. Turner said he strongly objected to renewal of the licence for 12 months, but would raise no objection, however, to its renewal for a period of three months provided safety precautions were taken.

The chairman of the Bench, Lt.-Col. J. C. Bassett, said the justices had come to the conclusion that it was not safe to allow the kinema to be used by the public. They, therefore, declined to renew the licence.

F. C. Seif, district manager, shows one of the displays for CMA'S "Big Picture Parade," campaign to managers of District No. 16, who were attending a conference at the Gaumont, Coventry

The BBFC Viewed 1,785 Films

DURING the year ended December 31, 1950, there were 1,785 films submitted for censorship to the BBFC, and the total footage of films examined was 5,237,605 feet.

One thousand five hundred and fifty films were passed in the "U" category, 234 in the "A" category and one in the "H" category. These figures relate to the total number of films submitted, whether features, documentaries, shorts or cartoons.

The figures for full-length feature films were as follows: "U" category, 332; "A" category, 227.

In 320 of the 1,785 films submitted it was necessary for minor or more substantial cuts to be made before a certificate was issued. Five films were rejected.

On his return from South Africa British and Empire heavyweight boxing champion, Jack Gardner, of Market Harborough, was presented at the Orien, Market Harborough with a copy of the GB News item of his civic reception held last December. James A. Monk, GFD, is seen making the presentation whilst manager H. W. Robinson looks on. Jack then presented a GFD £25 cheque to Robinson

CMA LAUNCHES "BIG PICTURE PARADE"

CMA's "Big Picture Parade" has been heralded with campaigns at Odeon and Gaumont theatres all over the country.

Launched on a nation-wide basis at the instigation of John Davis, the "Big Picture Parade" will involve a 10-weeks campaign of intensive selling—by every available means—of a line-up of particularly strong pictures.

For the next nine weeks, theatres all over the country will be concentrating on the exploitation of the "Big Picture Parade" concurrently with showmanship for the pictures themselves. Press advertising and editorial stories, special trailers and slides, streamers, banners, slips, posters and displays, will all carry publicity, pointing out that the film in question has been "specially selected" for better entertainment.

London evening newspapers have been carrying advance advertising for the "Big Picture Parade," and outside London managers have been placing special advertisements in their own local papers. In addition, all display advertising for Odeon and Gaumont programmes during the "Parade" will carry bold slugs reading, "Specially selected for the 'Big Picture Parade.'"

The "Big Picture Parade" campaign is one of the most concentrated publicity drives ever carried out by Odeon and Gaumont theatres. It is expected to bring not only immediate but long-term results to both circuits. It will ensure that the outstanding pictures which are included will reap the maximum benefit in exploitation.

100th "Seat in the Circle" Broadcast

The 100th edition of David Southwood's "Seat in the Circle" series will be broadcast in the Light Programme on Saturday, March 24, at 5 p.m. To celebrate the occasion there will be a special provincial première of GFD's "The Browning Version" at the Odeon, Manchester, on Wednesday, March 21.

Terence Rattigan, the author, will be attending this provincial première in order to take the seat in the circle next to David Southwood.

"KINE." CRICKET TROPHY

List of Entries and Draw

EIGHTEEN teams in the trade will take part in the knock-out cricket competition for the KINE. Cup. The draw for the competition was made by Cyril Day (KINE. WEEKLY), at the offices of the Film Industry Sports Association, in the presence of H. C. Marshall (secretary, FISA), Miss J. Kingscote (FISA) and Miss V. Pettifor (ABFD). The result of the draw is as follows:—

Preliminary round:—(1) Film Casting Association v. GFD; (2) MGM Studios v. Pinewood Studios.

First round proper to be played on the first Saturday or Sunday in May:—

A.—Technicolor v. Winners of 2.
B.—Ealing Studios v. Ship Carbon.
C.—Denham Laboratories v. RCA.
D.—Ilford (Watford) v. Kay Laboratories.
E.—Ilford (Park Royal) v. Ilford (Brentwood).
F.—Isleworth v. Western Electric.
G.—Merton Park Studios v. Winners of 1.
H.—ABPC (Elstree) v. Geo. Humphries.

Second round, to be played on the first Saturday or Sunday in June:—

W.—Winners of E v. Winners of H.
X.—Winners of A v. Winners of C.
Y.—Winners of F v. Winners of G.
Z.—Winners of D v. Winners of B.

Semi-final, to be played on the first Saturday or Sunday in July:—

O.—Winners of W v. Winners of X.
P.—Winners of Z v. Winners of Y.

The date of the final will be arranged and announced later.

The first-named team in the draw to be the home team and, if necessary, to have the right of deciding whether the match be played on Saturday or Sunday.

Admission Tickets and Purchase Tax

The Customs and Excise has asked the KINE. to point out that J. Killeya was misinformed in the statement he made to the S. and E. Lancs CEA branch, and reported in the KINE. on February 1, concerning certain purchase tax relief.

Fully printed admission and advance booking tickets are not liable for PT. But where tickets are designed to be completed in manuscript form or by any other means of record they are charged at 33⅓ per cent. of wholesale price under group 34 (b) of the tax schedule.

Glasgow Success in Warner Sales Drive

Norman Woolstenhulme, of the company's Glasgow branch, has been placed first in the first leg of the giant Warner's sales drive, which opened on January 1. Runners-up are P. Osborne, of Cardiff; C. Cass, of Birmingham, and L. Hunt, of London.

Laurie Marshall, assistant to general sales manager Carl Stack and "captain" of the drive, said that well-earned bonus points affected the placings in several cases. These bonus points are awarded for such items as query-free contracts and the display of "ambassadorial" qualities.

Temper Quota Justice with Mercy, Say Producers

NO ACTION SOUGHT ON AMERICAN DEFAULTERS

PRODUCERS will not urge the Board of Trade to impose more vigorous methods of prosecution on the exhibitors who defaulted in their quota for the year ending September 30, 1950. Sir Henry French, director-general of the British Film Producers' Association, said last week that, while he was not speaking officially for the BFPA executive, he thought a majority of his members accepted the fact that there were not enough films to meet the 40 per cent. quota in 1949-50.

He had been asked what the BFPA policy was, taking into account that there were many circuit defaulters.

Then he was asked BFPA policy towards the West End kinemas controlled by American renters who, it was alleged, had not met their current obligations for the 30 per cent. quota.

Sir Henry indicated that the BFPA was working harmoniously with the Motion Picture Producers' Association of America and would not upset this co-operation by pressing for any special action against such a comparatively small group of theatres.

He thought all other kinemas would be able to meet the current 30 per cent. quota because the films would be available.

Speaking at his monthly Press conference, Sir Henry said it had not been decided whether or not a reply should be made to CEA letters of protest concerning the BFPA memorandum on Films Act amendments. He indicated that the BFPA executive had not discussed the possibility of retracting any of its statements to the Board of Trade.

Million for Producers

He then referred to the Eady scheme and, replying to a question, said that after deductions from the pool for children's film making and expenses for operating the scheme, producers could expect about £1,000,000. He did not think it would be more than £1,100,000.

He pointed out that it had been estimated that 1,600 British films, features and shorts, would be subjects of claims made from the first year's income. Of these, about 500 would be feature films still with quota life.

It has been agreed that films of 3,500 feet and less will count as shorts and qualify for an allocation of two and a half times distributors' gross.

The final draft of the scheme was being sent to the Board of Trade, and the four associations would have signed it by the end of the coming week.

These are other points from the report on the meeting last week of the BFPA executive :—

It was reported that various suggestions made by the BFPA representatives to the planning committee of the "Better Business" campaign had been considered and that some were being adopted. The association was very much in favour of the various incentive schemes now being launched.

A brief report was made on the recommendations of the Broadcasting Committee so far as it concerned television and the film industry. Detailed consideration will be given to this matter by the REP committee, which will be meeting early in April.

Consideration was given to the possibilities of duplication and competition in the production of films with similar themes, which would not necessarily be brought to light through the association's titles registration scheme. After discussion, it was agreed that a memorandum should be prepared and circulated to all members, summarising the discussions and with suggestions for reducing difficulties in the future.

The executive confirmed the appointment of A. W. Robinson, of the J. Arthur Rank Organisation, as an additional member of the standing personnel committee.

It was decided to defer until the next meeting a decision as to the principles to be adopted in connection with payments to personnel called up for short training periods under the recently announced Government scheme.

A recommendation that the association should take part on an industry basis at the international festival to be held in Venice from August 20 to September 10, 1951, was agreed to.

N-WEST SCMA ACTS ON CIRCUIT SACKING

CONSIDERATION of the proposed new rules was given at the meeting of the North-Western branch SCMA last week. Gerald James presided.

C. O. Williams thought it desirable to have a ruling on whether associate members and hon. life members would be entitled to vote, because if they were, they might outvote the full members at a sparsely attended meeting.

In discussion on the proposal for smaller branches and regional committees, it was stated that at the present time the North-Western branch with its several sub-branches was unwieldy. The arrangement was not operating very satisfactorily.

It was decided to leave the voting to the discretion of the following five delegates to the AGM : Gerald James, F. J. Turner, C. Simmons, C. O. Williams and F. Stollard.

The nomination of Gerald James for the vice-presidency will be supported by the branch.

Secretary F. J. TURNER reported that the fully paid up membership of the branch was 74.

Manager's Notice

The meeting deplored the action of a circuit which was reported to have given a month's notice to a manager a few days after he had become a patient in a hospital. It appears that the manager, who had been ill, returned to work and then had renewed illness and went into hospital.

A member suggested it might be the usual procedure of the circuit to give the manager notice in such circumstances and then re-engage him.

The CHAIRMAN said the branch should condemn the action. It was not conducive to the peace of mind of a man who was ill.

The annual general meeting of the branch will be held at the Sandon Hotel, Oakfield Road, Liverpool, on Sunday, April 1, at 11 a.m.

Complimentary reference was made by the CHAIRMAN to the booklet, "Cine Manager," issued by SCMA.

Ilfracombe Protests

By six votes to five, the Ilfracombe UDC will protest in company with the local Free Church Fraternity against earlier S.O times. Decision on the application to open at 2.30 instead of 7.30 p.m. was adjourned by the magistrates to enable dissenters to register protests

BILL CARTLIDGE PROMOTED

General Manager of ABC

THE appointment was announced on Monday by D. J. Goodlatte, managing director of Associated British Cinemas, of his personal assistant, W. (Bill) Cartlidge, as general manager of the company.

In making the announcement, Mr. Goodlatte states that the promotion, he is sure, will be welcomed as much by the trade generally, as he knows it is by all members of ABC, to whom it should be an inspiration to all who wish to make progress in a company which is always ready to recognise merit and vitality.

It is little less than 18 months ago that Mr. Cartlidge was appointed personal assistant to Mr. Goodlatte.

After several managerial appointments with the company, Mr. Cartlidge became supervisor with Union Cinemas and was responsible for all arrangements in connection with the opening of new theatres. Union was taken over by ABC in 1937, and Mr. Cartlidge went to head office at Golden Square for two years. In 1939 he took over the management of the Regal, Ilford.

He joined the Forces in 1940 and rose to Staff Captain. Upon demobilisation in 1946, he returned to the Regal, Ilford.

The following year he was appointed supervisor of Northern Ireland. In January, 1949, he was promoted to the position of regional controller and, in August of the same year, was appointed personal assistant to Mr. Goodlatte.

OLD COMRADES' ASSOCIATION

Annual general meeting of the AKS Old Comrades' Association will be held at the Chez Auguste (entrance 47, Frith Street) on Saturday, March 17, at 6 p.m., followed by a dance. Tickets, single 6s. 6d., double 12s. (including running buffet), can be obtained from the hon. secretary, Miss M. Hatcher, AKS OCA, 36, Dover Street, W.1.

Members who have not been notified are asked to communicate with the hon. secretary and come along and support the meeting.

Dewsbury to Try Again

Another move for Sunday opening is to be made at Dewsbury, Yorks, where a committee of managers has been formed. Although a poll in 1946 gave a 516 majority for S.O, no action was taken by the Council.

NO FREE PEEPS AT FESTIVAL TELEKINEMA

Sound and Sight Problems

THE telekinema in the Festival of Britain exhibition will be the only exhibit for which an admission charge is made, it was said at a Press conference in London last week. The charge will be 2s., and the organisers hope it will be free of entertainments tax.

For that price the public can see experimental three-dimension films, one of them made in Canada, coupled with binoral sound. Answering questions, Raymond Spottiswoode, technical adviser to the British Film Institute, said that similar three-dimensional pictures had been shown in New York in 1939. The public attending the 70-minute show in the 400-seat theatre will have to wear "sun glasses" in order to see the three-dimension effect.

A KINE. correspondent says that officials are worried about the experiment, because the kinema may be too small for a proper binoral sound effect and a little too large for every seat to be in a good position for viewing three-dimension effects.

A full outline of festival plans was given in the KINE. and the IDEAL KINEMA last week.

Devon CEA Supports HO Action on BFPA

In a general discussion on the Cinematograph Films Act, 1948, arising out of the General Council report, members of Devon and Cornwall CEA branch at their meeting at Exeter, complimented the general secretary (W. R. Fuller) on the remarks submitted to the Board of Trade.

The branch strongly deplored the proposals made by BFPA, and agreed that a letter of protest should be sent to the Board of Trade.

Much time was spent in reviewing new working conditions of NATKE and there was a discussion in committee on entertainments tax.

Congratulations were extended to vice-chairman Peter M. Myott on his marriage.

General disapproval was voiced at the increase in charges made for poster advertising.

At the outset of the meeting the chairman (MAURICE PRINCE) spoke feelingly of the death of an old member, Joe Tapley, of Totnes, and members stood in silence.

Barriers for Children

Something should be done to prevent children from running out of kinemas on to the street after Saturday club matinées, said Coun. Mrs. Barton at a meeting of the Dinnington Parish Council.

Although the authorities thought barriers unnecessary, she wondered if a temporary barrier of some kind could not be provided. The Clerk said the question of police supervision was being considered.

J. Arthur Rank is to be invited to attend the annual ball of the Leeds branch of the CEA at the Queen's Hotel, Leeds, on Friday, October 26.

Tom Shayler is celebrating the majority of sound films at the Picture House, Pudsey, on March 17, by a free matinée to old-age pensioners.

AT THE STUDIOS *Getting a low-angle shot on THE MAGIC BOX at ABPC, Elstree: Director John Boulting; continuity June Faithfull; clappers Alan Bryce; Technicolor assistant Frank Kingston; Technicolor technician George Minassian; camera operator Arthur Ibbetson; lighting cameraman Jack Cardiff; and "sparks" Stan Foster*

Tricks and Conventions are the True Source of Reality

THE paradoxical importance of technical and artistic tricks and conventions in producing an atmosphere of reality was one of the strongest impressions gained by Studio Correspondent Graham Clarke on a visit to the Associated British studios, Elstree, where John Boulting is directing the Festival film "The Magic Box."

One of John Boulting's closest collaborators is another John, production designer John Bryan, who, like lighting cameraman Jack Cardiff, is a former "Oscar" winner.

For most of his sets John Bryan is employing what he describes to me as "a convention to create atmosphere." When I suggested that it really amounted to building sets in perspective, he argued that this was a wrong use of the word. All he was aiming to do was to bring as much as possible into the picture to make the background an essential and matching part of the story.

"All good film-making," he said, "is achieved by a combination of tricks and conventions on the parts of the director, the designer, the artists, and the sound crew. The camera has no artistic sense and true reality on the screen can only be obtained by a mixture of properly organised realities and unrealities in the studio."

John does not believe, of course, that this always applies; in a purely factual film, he says, tricks must be reduced to a minimum and the drama will not suffer. He is fortunate, he admits, in having worked for five years with the same assistant, Tim Hopewell-Ash.

Two others of John's team, set dresser Dario Simoni and property buyer Harry Parr, have been particularly busy on this film, and they have both gone in for the real thing whenever possible. Dario I found in a corner of the set keeping a pot of coffee hot for Friese-Greene's breakfast table, and worried because he had had trouble in convincing everybody that a simple breakfast in those days would polish off more than a week's modern rations. He told me that many of the props used were actual possessions of Friese-Greene himself, particularly in the case of much of the laboratory equipment.

No doubt the authenticity of this was checked by one visitor while I was there. This was Mrs. Ethel Barnes, Friese-Greene's daughter, who watched Janette Scott acting the part of the young Ethel, with Robert Donat and Maria Schell. With Mrs. Barnes were her daughter, Mrs. Jim Wilson, and Ray Allister, authoress of the biograph that inspired the film.

Yet another interesting visitor to the set has been Walter Vincent, chief research engineer of Lege and Co., the firm which made a great deal of the inventor's tools and machinery. Mr. Vincent revealed that some of his firm's mechanics, together with equipment, were lost in the *Titanic* when on their way to America to give evidence in Friese-Greene's law suit.

Ealing Change-over

Work on the stages of Ealing's "The Man in the White Suit" was completed last week-end, and the unit is now rounding off the picture with night location sequences in parts of London.

This has left the studio free for Thorold Dickinson to move in with "Secret People" this week.

Thanks to Unit

After completing "Hotel Sahara" at Pinewood, producer George Brown paid a written tribute to his technicians, describing them as "the best unit it has been my privilege to work with." Efforts are being made to have the film ready for showing by May or June.

George will attend the Cannes Festival in April and then goes on to Spain for a holiday, that will obviously be connected with his next project, "Matthew the Matador," an original story on which he is working with Patrick Kirwan, his collaborator on "Hotel Sahara."

Another member of the unit off on holiday-cum-business is director Ken Annakin. He takes with him to Sicily about 300 sketches for the RKO-Walt Disney picture "Robin Hood," which will be his first Technicolor feature.

On the floor at Pinewood now is "Secret Plan X23."

Reminder of Past

Before the end of next week producer Ernest C. Roy expects to have completed the stage work of his comedy, "Madame Louise," at Nettlefold.

In directing two television stars, Richard Hearne and Petula Clark, in this film, Maclean Rogers has, in a way, been reminded of 1927, when he directed the last silent film made at Walton. It was called "The Third Eye," subtitled "The First Television Motion Picture." Mac visited John Baird and examined his experimental gear, so as to be sure that his technical details were correct. BP was used for the TV screen image.

MGM Still Waiting

While Ben Goetz remains in Culver City conducting negotiations, most of which are probably concerned with casting, MGM's British studios at Elstree has no definite date for the promised Spring start of "Ivanhoe."

The castle built on the lot at Elstree is "weathering" nicely, and a certain amount of set construction is being done.

Very High Speed

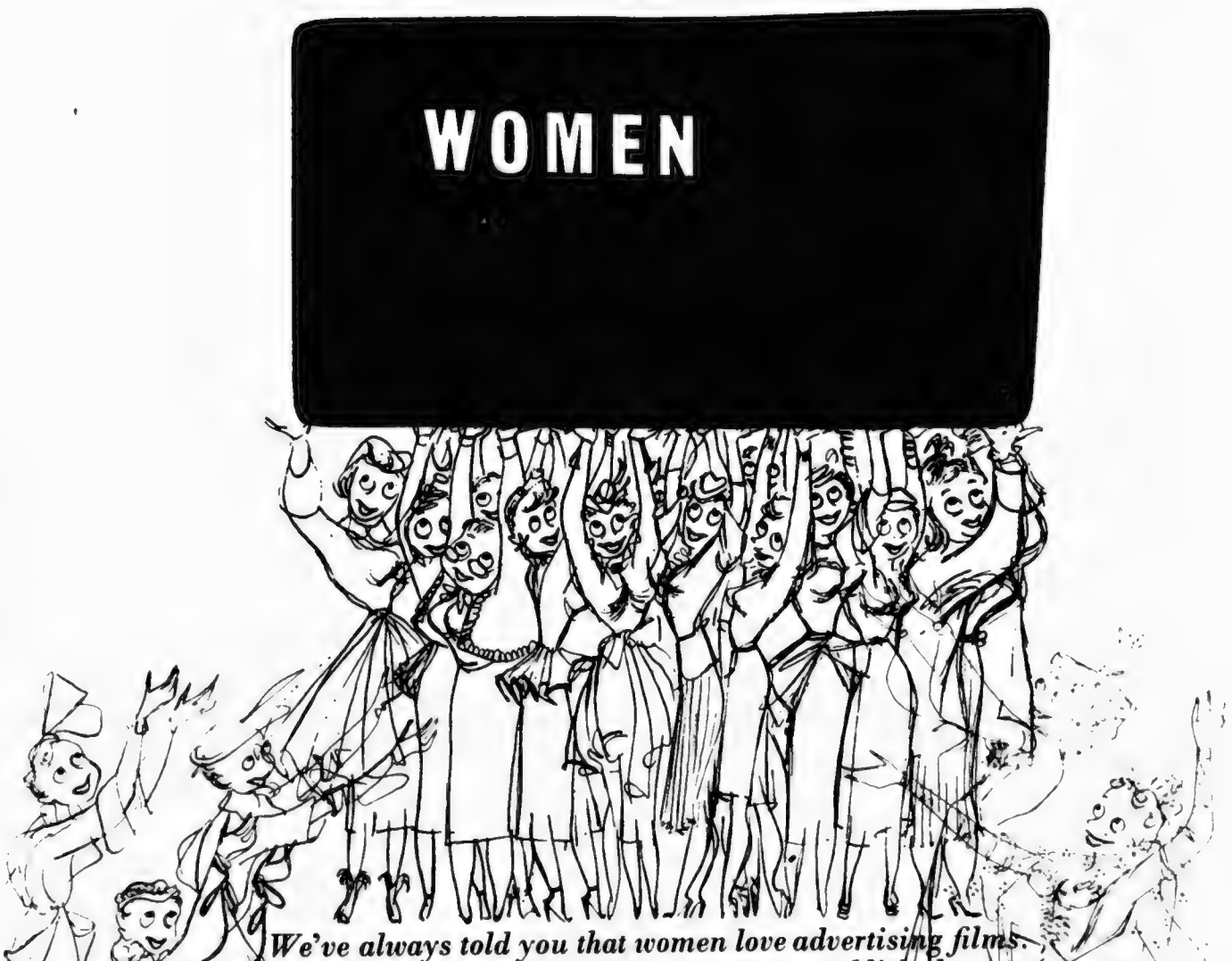
During its first week at Riverside the Tempean unit making "Rosselli and Son," for distribution by Eros, shot 24 minutes screen time, the record for the week being 5¼ minutes in one day.

Tempean will start its sixth film for Eros, "Thirteen East Street," at the end of this month.

"Robin Hood" Additions

Two more additions have been made to the cast of "Robin Hood" by producer Perce Pearce and casting director Maud Spector.

Radio star Elton Hayes will be Allan-a-Dale and Bill Owen gets the rôle of a poacher who joins Robin Hood's outlaws.



We've always told you that women love advertising films. Well, here's some interesting evidence published in the Report of the Broadcasting Committee, issued in January, 1951.

During 1948, 7,000 *housewives in total gave their opinion about cinema advertising as exemplified by* 40 *different advertising films.*

Favourable * * * * * * * 71%
Unfavourable * * * * * * 17%
Not interested * * * * * * 12%

Such figures speak for themselves!

LANGFORD

Britain's largest screen advertising organisation

HEAD OFFICES:
124-128, FINCHLEY ROAD, N.W.3
TELEPHONE HAMPSTEAD 4424

Lancs Old Boys Happy About Finance and Future

MEMBERSHIP DATUM LINE UNALTERED

WELL over 1,200 years of experience in the industry were represented by members at the 27th annual reunion of the Lancashire Cinema Old Boys' Association at The Swan With Two Necks, Manchester, on Friday, when C. P. ("Chick") Brown was installed as the new president.

The annual meeting preceded the reunion. Jim Brearley presided, and said that the past year had been one of progress despite all the difficulties. The association was in a happier financial position than at the start of the year, and the membership was now 105. They had particularly welcomed new members from Liverpool, as, although the association was open to anyone in the British Isles, it had hitherto been somewhat restricted to a small area. The average attendance at committee meetings had been 80 per cent. The total amount that the association had now contributed to the CTBF was £323 5s.

He congratulated Coun. W. Wolstencroft on his selection as mayor-elect of Leigh. On the chairman's suggestion a message of good cheer was sent to Harold Smith, who was in Manchester Royal Infirmary. The association's best wishes also went to Freddie Blinkhorne, who is emigrating to New Zealand.

Balance Increased

Tim Harrop (auditor) presented the accounts, which showed a credit balance of £79 14s. 4d., as compared with £19 12s. 6d. at the beginning of the year.

A resolution put forward by the committee that the association should continue to adhere to its membership datum line was unanimously agreed.

Guests or Not

There was, however, diversity of opinion on the question of whether money should be spent on buying silver replica cups for winners of the association's wartime competitions, and badges for past-presidents. The chairman pointed out that these had been unobtainable until recently.

Ted Jennings moved that a committee be formed to deal with the matter, bearing in mind the association's present balance of about £60. Their first care, he said, should be the presidents' badges.

Ben C. Gibbs, however, thought that they should retain their limited resources for something more worthwhile.

It was decided to pass the matter to the new committee.

A suggestion by Ben C. Gibbs that a guest, well known in the trade, should be invited to the association's reunions, was defeated by 16 votes to 13.

The Officers

C. P. Brown was invested as the new president by his predecessor, W. Haydyn Ellwood, and, in reply, he said that the LCOBA was second only to the Cinema Veterans, 1903, in its importance to the industry.

F. E. Baldwick was re-elected secretary and was also voted president-elect.

Other officers elected were: Hon. treas., Tom Moore; auditors, Tim Harrop and Len Bailey; trustees, Jack Howell, Ben C. Gibbs and Vic Milgate; committee, T. Harrop, F. A. W. Stanbury, W. Wolstencroft, A. Seddon, V. O. McNiff, W. W. Lloyd, V. Milgate, G. Smith, H. Smith, W. Coffey, F. Collinson, Ben C. Gibbs, A. Wigley and J. Draper; chairman and representative to the Cinematurians, Jim Brearley.

Reunion Supper

Speeches at the reunion supper were limited to three minutes each and several were shorter even than that.

The toast of "The President" was proposed by W. H. Ellwood, and "Chick" Brown responded with the hope that the end of his year of office would see another increase in the association's balance.

Ben C. Gibbs proposed the health of the past-president and, in reply, W. H. Ellwood asked the members to give better support to those functions that were limited to members only.

Frank Collinson proposed the Cinema Veterans, and a reply written by Herbert Diggle at "The Craggs," was read.

T. Harrop proposed the Cinematurians and A. Stanbury responded.

At the Lancashire Cinema Old Boys' Association annual reunion, past-president W. Haydyn Ellwood invests the new president, C. P. ("Chick") Brown, with his chain of office. Looking on are hon. treas. Ted Moore, chairman Jim Brearley, and hon. secy. F. E. Baldwick, president-elect

The Liverpool representatives: C. A. Birtles, ABFD; Jack Goddard, independent renter; Harold Cross, ABC; W. Cantrell, Futurist; and A. Wigley, Ship Carbons

Four past-presidents share a table: Jack Mather (1938), E. G. Milloy (1941), E. L. Jennings (1942), and R. T. Stott (1945)

SUBSCRIPTION SCALE GETS SCMA VOTE

VIRTUALLY the whole of the time at the March meeting of the Northern branch, SCMA, on March 11, was devoted to the agenda and resolutions for the annual general meeting of the society to be held in Newcastle on Sunday, March 18.

Some members were unhappy about the proposed new scale of graded subscriptions, Ted Smith tracing the loss of membership to the last sharp increase in subscriptions. He felt that the branch would be wise to support the proposed gradings and to avoid introducing further complications.

Delegate Jim Elliott also stressed the wisdom of so fixing and grading subscriptions that membership would be encouraged. Secretary Austin Green, similarly anxious to avoid further complications and anomalies, supported the proposals as printed.

A number of the members felt, however, that the system of grading was wrong; that the system of an equal subscription from all members, as adopted by most unions and associations, was the simplest and safest. No resolution was moved to that effect.

Vice-chairman George Oxley, accepting the system of graded subscriptions, favoured carrying it to the logical end. He moved that there should be a class AA manager, consisting of those with salaries in excess of £14 a week and that their subscriptions should be 104s. a year, against 78s. a year for class A managers. He did not get a seconder.

Northern branch thus supports the proposed new gradings.

Members declared themselves solidly against Sheffield's motion that any member, irrespective of administrative experience, should be eligible for election as national vice-president.

There was also general uneasiness about Sheffield's motion that no statement involving branches or individuals should be made to the Press without the authority of the national executive.

If this meant that no branch could make any statement, or could admit the Press to meetings, on its own authority, members were solidly against it. If, however, it was designed to put the brake on any individual who might affect to speak for the Society, or who might be assumed to speak for the society, it might be worthy of consideration.

In the end the meeting decided to await the annual general meeting and Sheffield's explanation of the precise meaning and scope of its motion.

Nominations of officers for the ensuing year were:—Chairman, George Oxley; vice-chairman, J. L. Hartley; national delegate, James Elliott; treasurer, Ted Smith; secretary, Austin Green.

Committee: Messrs. Robert Gilbertson (who had expressed a desire to be relieved of the treasury), Laidlaw, Siddons, R. Robson, Stephenson, Alldred, Brian Walsh, Hall, Harrison, and Monk.

Branch Conciliation Board: G. Oxley, A. Green, R. Gilbertson, J. Elliott, and E. Smith.

ABC CATERING AND SALES APPOINTMENTS

THE appointment of G. C. McCardle as catering manager and L. T. H. Macdermott as theatre sales manager was announced by D. J. Goodlatte, managing director of ABC.

Mr. McCardle, who is now responsible for catering arrangements at all restaurants, dance halls and ballrooms controlled by the company joined ABC at the beginning of 1947 as restaurant manager at the Regal, Hull. A year later he was promoted to the position of theatre sales manager.

Mr. Macdermott, who succeeds him in this post entered the industry as a projectionist. In 1926 he transferred to the managerial side and was chairman of the Northern Ireland CEA in 1943. In 1947 went on a six months' tour of the United States for the purpose of studying theatre sales methods in that country.

In September, 1950, he joined ABC as assistant theatre sales manager.

MANAGEMENT

by The Manager

Independents Have Opportunity to Set High Standards

MANY years ago when I was an independent manager there was a tendency to feel sorry for the circuit house chaps, and there weren't so many of them in those days. Today, there is evidence of the development of an inferiority complex among the managers of the independents and small circuits. Admittedly, the malady has only affected a few so far, but we must do something about this state of affairs before it becomes an epidemic.

The circuit house men have certain advantages, particularly in regard to the expert advice of head office specialists, but to offset that, the average independent has far more latitude, and a minimum of restriction. I cannot believe that there are managers who are adverse to using their own initiative.

Circuit house men are made to conform to a well-defined pattern, so that the kinemas measure up to the very high standard of efficiency nationally attributed to that particular circuit. On the other hand, the independents have the grand opportunity of setting their own standard and imposing their own personalities on the properties they control. Perhaps I was wrong to say they "have the opportunity" because whether the managers try or not their kinemas do reflect the personality of the "guv'nor."

The majority of our independent general managers are esteemed locally, their family houses have a loyal patronage, and their publicity has the hall-mark of individuality.

It is possible that some of these chaps do not realise the value of the work they are doing, or how much it is appreciated by the industry, so I'll start the ball rolling by registering my unqualified admiration for the work carried out by the managers of these small, humble kinemas that so seldom get in the limelight of the trade, principally because the managers themselves are too reticent about their work and accomplishments.

A Lead From Eskay

THE first number of a proud little house magazine circulating among the Eskay employees in the Nottingham area is appropriately entitled "Blow Your Own Trumpet." The circuit operates small theatres in little towns, and H. Elton is justifiably proud of the effort which was edited by Mr. Marr, manager of the Empire, Alfreton.

One article particularly, on "Better Business," gets right to the root of the industry's scheme for developing trade. It includes tips from an experienced cashier about how to make the customer feel pleased and emphasises that advertising the theatre is the privilege of every member of the staff, with a special mention for word of mouth publicity. Another page summarises seven ways to please a patron, written from the patron's point of view.

This booklet will be filed and some of the very practical tips about theatre operating will percolate through to this page and in consequence "The Manager's" reputation for knowledge will be enhanced, thanks to the experience of those colleagues who manage the little halls in Nottinghamshire.

There is no reason at all why other small circuits should not produce similar booklets and so circulate ideas among all their employees. As Herbert Elton says: "Without doubt it will be a means of helping all those interested in our industry, and our little circuit in particular, by giving an opportunity of getting to know each other and thus creating a wider all-round understanding of the 'other fellow,' whose aims and ideas are so akin to our own."

New Angle

F. HAWKINS, manager of the Gaumont, Nottingham, secured the publication of an excellent human interest story as a contribution to the "Better Business" campaign.

In an interview with a reporter from the *Nottingham Evening Post* he admitted that he is a film fan, and told how he spends his spare time going "to the pictures" at opposition houses.

I hadn't thought of that one, but what an admirable recommendation it is for a manager of an important theatre to state publicly that he enjoys pictures more than any other form of recreation.

I hope that other managers who do likewise on their evenings off will have a talk to the editor of the local paper and tell the world that our wares are so attractive that we go to see them in our leisure hours.

Signal System

M. WESTAWAY, manager of the Cinema, Haverton Hill, sends details of a seat indicator system that he has installed, and which is operating most satisfactorily. A two-way lighting system for each price category operates at 3.5 volts from a mains transformer.

At the side of the issuing machines are two lights, one green, the other red, worked by an ordinary two-way switch system. When seats are available, the "green" for that particular price is alight; when seats are running out the red is switched on and sales stop until there is a check-up. He says there is no trouble, and the annoyance of telephones and buzzers is eliminated.

This is a simple remedy, but doesn't do all the job. Where it can be afforded I prefer a loud-speaker in the cash desk, linked up by one-way telephones to strategic points in the auditorium, from which usherettes can quietly report actual seating available.

Pattern for Prestige

L. HARDCASTLE, manager of the Palatine Picture Theatre, Manchester, submits an interesting report on the service given to patrons visiting his theatre. The car-park attendant is groomed to greet patrons with a cheery "Good evening," the manager makes a point of meeting every incoming patron with a friendly greeting; and there is always an attendant to open the front doors for arriving customers.

All girls starting as usherettes are instructed by the manager personally, and are not permitted to operate by themselves until they have had a week's training.

On leaving the patrons again experience a good will ritual, with smiles and "good nights" and a clean windscreen. The same procedure, no doubt, takes place in many kinemas, but there are others where a visit to the pictures is nothing more than a straight commercial transaction.

A Complaint

THE manager of a house in a small circuit writes to say that his supervisor has advised him not to trouble sending in campaigns to the Showmanship section, as campaigns never get honours due, these always going to the circuit house men.

I suggest that the supervisor concerned should try to improve the standard of publicity in the houses he controls, instead of gossiping to his managers about the alleged injustice. I can assure readers, and particularly managers of smaller circuits and independent kinemas, that every possible effort is made to ensure that showmanship campaigns are judged in consideration of the drawbacks that are inevitable in small situations.

If supervisors have any criticisms to make they could serve their employers, and the industry, far better if they referred them directly to me.

The Singing Foil

F. ELLIOTT, of the Walthamstow Dominion, has found a different way of announcing guest organists, and by all accounts it is popular. He thinks that to throw an introductory slide on the screen baldly announcing that "So-and-so, the celebrated organist, will now entertain you" induces boredom before the interlude begins.

Instead, he goes on the stage himself before every interlude and announces the performer with appropriate patter. This brings a round of applause at every performance. Elliott, or his assistant, remains unobtrusively on the stage throughout, stepping forward to announce every item played. He specialises with "vocals," encouraging the audience to join in with popular numbers.

I haven't heard Elliott sing, so cannot say whether this is good or bad for business. If you propose to do the same thing, ask a candid friend whether or not you really can sing and accept the decision without demur.

Newspaper Service

THE people of Hadleigh, Essex, are not too well served with evening papers on Saturday evenings, that all important occasion when the football results edition is eagerly sought, so A. Twigg, of the Kingsway, set out to remedy the deficiency.

A newspaper van now calls at the kinema, leaving a supply of papers to be sold to patrons at the close of business. From a start of 50 copies, 300 or more are now ordered every Saturday, and the demand continues to grow.

I like this idea, because there is no better way of making regular patrons than to arrange a service outside the business which would not otherwise be available.

Friendly Help

D. STEWART, manager of the Palace, Lancaster, writes in eulogistic terms about his friendly neighbour, J. Miller, of the Odeon, Lancaster. At a time when Mr. Stewart was hard pressed, being temporarily without an assistant, Mr. Miller made out the application for the Palace licence, as well as volunteering to do any other typing of a general nature needed.

Undoubtedly, the "Better Business" campaign is fostering a better understanding among managers. This example is typical of the many similar instances of friendly co-operation that are now being brought to our notice.

While we must never allow rivalry between kinemas to lapse, it is to our mutual advantage to help one another in matters outside the immediate demands of our box-office.

Perhaps Not "Plus"

I HAPPENED to overhear a group of kinema patrons discussing kinema trailers. Their views were mostly favourable, but there was one unexpected criticism.

It appears that, in one of the nearby kinemas the word linking the top feature with the second is "plus." These people were unanimous in the view that the word is defeatist and apologetic. It infers, they contended, an indifferent piece of entertainment thrown in to make the weight up.

Without substantial evidence to the contrary, I entirely agree with them. To me "plus" savours of "Two for the price of one," and I much prefer the old familiar "and," or the not so much used "together with," or "in the same programme."

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Be Consistent but Switch the Attack

A MANAGER writes to say that it is impossible to run campaigns for every film, and in any case it would be foolish to do so. As we have always encouraged consistent publicity this comment arises with monotonous regularity, but the arguments supporting this view never carry conviction.

A book on kinema advertising reviewed recently referred to the three "W's": What? Where? When? These refer to the basic facts about our programmes which should be repeated week in and week out in every possible way so that our patrons may know what to expect when they think of going to the pictures.

Regular weekly changes of printing and bought newspaper space give this information, and regular patrons know where to look for the details. It may be in the local paper, or a window card in the grocer's, but for the less interested members of the public we must use other means to draw their attention to our programmes. The only way this can be done is by constantly changing the pattern of publicity through weekly campaigns planned for individual programmes.

It is not suggested that all films are good or that every one in a manager's book will prive a big draw, but it is believed, and to a degree it has been proved, that this special publicity or "exploitation" is profitable so long as the campaigns are carefully planned.

It was long ago decided that the use of superlatives was dangerous in kinema publicity. In most cases it is possible to find a kind word for a film from one or other of the national Press critics, so we can solve that problem by quoting some other authority about the quality of our product.

Another safe way to advertise a doubtful success is to publicise film and theatre credits in association with some local organisation by linking the title up with the purpose of the cause. Advertising of this description cannot possibly involve us in any criticism but does help to make the public conscious of our programmes.

Shrewd showmen focus their campaigns for subjects which are doubtful box-office propositions on those sections of the public most likely to be interested in the particular film. This "horses for courses" procedure cannot fail to attract some patrons; there are so many ways by which a manager can get some extra money into the box-office, without endangering his reputation for truthful advertising.

Managers must believe that these always changing ideas in advertising are as much part of our weekly publicity as a displayed ad. in the local Press, and the routine front-of-house change.

MAN of the MONTH

T. B. Wilkins, manager of the Gaumont, Manchester, is the winner of the Company of Showmen's £5 award for February. Wilkins' campaigns always show imagination and invariably break new ground in exploitation ideas and must benefit subsequent runs in his area, as well as his own theatre.

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

LILY WATT, manageress of the Odeon, Coatbridge, Lanarkshire, has submitted a mass of detail about three different campaigns plus an omnibus report headed "CMA Showmanship Drive." Normally most of this material would have been returned with a polite rejection slip, but this time we will make a slight concession; firstly, because she is a woman, and, secondly, because the material she sends is so interesting and the cuttings from the local Press so profuse. Miss Watt must, however, be satisfied with a single "credit" for the lot, under the heading of "theatre publicity."

I haven't enough space to mention all her efforts so have picked out a typical selection. The Coatbridge Charity Day rag merited a couple of visits by students to the Odeon one to the Saturday Morning Club, the other to the normal evening performance. An illustrated story of the visit was published and Miss Watt proves her acumen as a showman by stating that no collection was taken in the auditorium.

In her campaign for "Sunset Boulevard" she had a long list of shop tie-ups, described in detail, and each one carefully planned to make an appropriate link with the goods displayed in the various windows.

For a foyer display she merged a Charlie Chaplin cut-out, left over from "Monsieur Verdoux," and a star head of Gloria Swanson, plus the addition of a painted moustache. The local paper ran 4-in. s.c. blocks of Gloria Swanson in two successive weeks' issues, and a semi-national newspaper gave a fully credited report on the picture on the Saturday before playdate.

Finally, we must congratulate Miss Watt for making the most of her recent success in the CMA Showmanship drive. She seized the opportunity to get excellent Press coverage for a little ceremony at which members of the staff were presented with their cash prizes. Miss Watt is an opportunist, and probably leads the field among our women contributors, but she must be on her toes because some feminine "outsiders" are coming up on the rails.

The Stuff to Give 'em

TERENCE KING, assistant manager of the Rex, Farnborough, has submitted a sample of the pill-boxes he distributed to advertise "Highly Dangerous." I'm always most suspicious of these "catch" advertisements and gave this stunt considerable thought before deciding that there was nothing against his unusual idea.

The pill-boxes were labelled "Highly Dangerous." Inside was a slip worded: "This box might have contained something "Highly Dangerous." If you have tablets of a dangerous nature keep them safe. If you lose them report their loss at once." Then followed theatre and film credits.

These were left in telephone kiosks, waiting rooms, and hotel lounges. Such an idea might be worked in conjunction with the police, hospitals or some other local authority to get the fullest value out of the public service given. Nothing is said in the campaign about any relationship of this description.

The Safety First Committee paid half the cost of fifty dc's, and the theatre got 90 per cent. of the type area, including the name of the theatre. A fair and equitable arrangement for the management.

Wholesale Publicity

A. GRAY gives R. Roper, RKO Radio publicist, the lion's share of the credit for the "Where Danger Lives" campaign at the Oxford Super, but he can afford to do that on such a fine promotion; even the junior share of the credit is substantial.

By arrangement with the chief sanitary inspector no fewer than 745 shops displayed special posters in the Ministry of Health frames on their premises. The poster read "Death lies in dirt. Keep your food clean, and live to see 'Where Danger Lives.'" We know that when a sanitary inspector asks a shopkeeper to show a poster the request is tantamount to a command.

Complementary to this health tie-up, a vacuum-cleaner firm published 5,000 booklets entitled "Where Danger Lives," arranged two full windows, and incorporated the title in its weekly displayed advertising.

The Manchester Ten

ENTANGLED with Lily Watt's newspaper cuttings I found the reports of no fewer than ten stunts arranged by C. Dracott, Odeon, Manchester, for "Into the Blue." Each stunt is reported by Mr. Dracott in full detail, but as most of the pictures submitted and only one of the report sheets carry the name of the theatre it is a high tribute to the campaign that I have devoted some considerable time to collating all the information supplied so that I can pass on to you the best features of this most amazing effort.

Undoubtedly the highlight of the scheme was the stunt where house manager Davis, after the time and place had been well and truly publicised, jumped 35 ft. off the parapet of a Sale bridge "Into the Blue" Irwell river. The stunt received 250 in. of Press publicity, so Dracott is now probably looking for higher and bigger bridges from which his colleagues may jump.

A neat throwaway, claimed to be original, is shaped like a wristlet watch, complete with strap, with the catchline "Watch for 'Into the Blue.'" This is, indeed, a "teaser," for the life of me I can-

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

R. F. ANDREWS, Rex, Norbury.
S. J. BULMER, Savoy, Holloway Road.
G. A. CLARKE, A/M, Savoy, Saltergate, Lincoln.
J. EDMUNDSON, Regal, Grimsby.
D. A. C. EWIN, A/M, Regal, Torquay.
A. FLETCHER, Plaza, Northwich.
A. GRAY, Super, Oxford.
A. E. HINKS, Picture House, Highbury.
J. L. McDONALD, Rex, Riddrie, Glasgow.
E. L. MOORE, Odeon, Bury St. Edmunds.
H. A. PROBIN, A/M, Odeon, Barnet.
T. ROWLAND, Odeon, Alfreton, Derby.
E. O. SINNETT, Ritz, Erith.
E. SNELLING, Odeon, Guernsey, C.I.
D. J. STEWARD, Palace, Lancaster.
L. J. TROTT, A/M, State, Barkingside.

not think why the name of the theatre is omitted.

Five male members of the staff, dressed in white duck trousers, seamen's jerseys, and skippers' hats, paraded the city. Credits were appropriately written on suitcases, and labels tied round the waists of the fellows.

The next novelty was a display consisting of a human hand moulded from a dental plaster and mounted on a black art card printed in Dayglo. The hand, shown in the "stop" position, was labelled "Stop: Watch for 'Into the Blue.'" The photograph supplied shows it mounted on what appears to be a street-car parking sign, a magnificent site, but don't follow this example without getting the very necessary permission. Dental plaster modelling makes a grand addition to a showman's range of advertising facilities.

This campaign has already had more than its ration of our valuable space, but I cannot resist telling about one more of Dracott's stunts. The 8-ft. "O" from the theatre sign was taken for a ride round the city in the student's rag procession. The bridge of the "O" carried the slogan "Let's Go to the Pictures." Sitting in two of the new luxury tip-up seats mounted on the float were two of the theatre's prettiest usherettes, while the theatre secretary sung the "Let's Go to the Pictures" song accompanied by the music relayed over PA equipment.

It is a long time since I have examined a campaign so rich in new ideas.

Four and Twenty

FOUR and twenty trainee managers went into a huddle to get out a campaign for "To Please A Lady." When I visited the Gaumont, Finchley, recently, I found those enthusiastic lads in the midst of their deliberations on this, their second big campaign. Only four more for game, and the CMA Training School will be the first group of publicists in the world to be enrolled *en bloc* in the Company of Showmen.

First of all, let me thank them for taking my tip about getting some of their publicity away from the theatre. St. Valentine's day was chosen for a street stunt, when one of the trainees walked through the streets dressed in evening dress, wearing a grey top hat and carrying on his chest and back two heart-shaped boards. The front one said, "I'm going," and the other "'To Please A Lady' at the Gaumont, Finchley." The other twenty-three trainees doubtless know now the feelings of the condemned aristocrats during the French revolution, who were reprieved for a few hours after the guillotine quota for the day had been determined. Nothing is said about how the victim was selected at Finchley.

Appointment cards were delivered throughout the borough. Tabulated were: "Subject: 'To Please A Lady.' Instruction by Barbara Stanwyck . . . Clark Gable. Place of appointment . . . Gaumont, Finchley."

Lots of managers have played up the motor-racing theme of this picture, and displayed a racing car. Not satisfied with one car, the Finchley chaps produced two cars, a pair of racing motor-bikes, a couple of racing-car engines and a group of model racing cars for the kiddies. We must, however, remember that twenty-four of them were scouring the district for the right exhibits. I saw the exhibition, which was excellent and well patronised. The more intriguing of the cars was towed through the streets every day, in the true circus tradition, announcing the exhibition in the theatre lounge.

This is a very good campaign, and is briefly and concisely described in an artistic campaign book, which illustrates that one of the trainees is a cartoonist. Possibly, in a future campaign, we will find that his gift is being utilised to sell films to the public instead of campaigns to the judges. I consider him to be a very good cartoonist.

Appropriate Charity

THE Arcade, Darlington, is a small house, which might tend to curtail the activities of any manager with less enthusiasm that Tom Grazier, but he is rarely stumped for ideas, although the kinema is a subsequent-run hall.

"The Madlark" was a bit of a problem, but it was solved by a tie-up with the "Save the Children Fund," an obvious link with the film, although this is the first manager, so far as I can recollect, who has associated his campaign for the film with that organisation.

A meeting was held to inaugurate a branch of the Fund, with the Mayor in the chair and the local MP as an honoured guest. Vestibule displays linked up the need to help necessitous children with the theme of the film.

Thanks to a very old lady who was persuaded to shake the lavender out of a shawl worn by Queen Victoria and to unpack old original photographs of the Queen and the era, several most interesting displays were arranged. He expresses regret that the Press did not consider the shawl to be "news," but he must not be unduly disturbed by the lack of editorial mention in this instance. Displays advertise our programmes in their own right—if they are interesting enough. A Press mention comes under the heading of additional publicity.

Military Air

FARNBOROUGH is a military centre, so "Lilli Marlene" was a natural for Terance King at the Rex. A letter from Lilli to the soldier boys was included in all the parcels of laundry delivered to the various camps in the area.

The letter was couched in nice friendly terms, just right to start up discussions in the canteens, to awaken memories in the hearts of the old sweats, and intrigue the youngsters. The reproduced letter would have been improved if the signature had been script instead of a reproduction of typewriting.

A board outside one of the largest camps announced that Lilli would not be underneath the lamplight by the barrack gate, but that she would be at the Rex for three days, etc. A bookseller ran a window of Western Desert books, while a radio shop plugged records of the song.

Mr. King talks about how his patrons come and go. I hadn't ever thought of that, and it raises a completely new query in "public relations." How best does one look after the constantly shifting patronage of a garrison town or the dock area of a seaport. I should think that permanent "welcome" ads., right where the servicemen come into the town, where they first enter the camps, and where they seek relaxation—usually in the canteens—is scheduled. Managers would do the industry a service by making arrangements for the comfort of service personnel during their brief visits to the garrison towns.

Whenever I was in any of those centres, feeling just a little homesick, I used to long for news of my home town, and the sight of a familiar newspaper. It would cost less than a pound a week to buy the semi-national newspapers of the country. To have that service in the lounge of a services town kinema would pay dividends.

School Co-operation

SHREWD liaison with the education authority of Blackpool gave a noticeable fillip to business at the Empire during a subsequent run of "The Black Rose."

After much discussion with the manager, J. Haddock, the chief education officer circularised all the schools in Blackpool, announcing a painting competition, the subject for which was a black rose. Arrangements were made for parties of children to visit the theatre during the run of the film.

These arrangements are a credit to the manager of a small kinema like the Empire.

Safety First

THERE have been many tie-ups with Road Safety for "Highly Dangerous," and in a number of instances the local committees were reluctant to publicise the theatre name. An idea used by E. Lawler of the Ritz, Chatham, suggests an easy way of getting over that difficulty.

On the screened quads, bought and paid for by the road safety committee, one half carried the road safety emblem, the other the ABC triangle. Certainly he was fortunate enough to get full theatre credits, but other managers who are not

Continued on page 30

THE NATIONAL COMPETITION

THERE have been many inquiries about the position regarding the submission of campaigns to the "Kine." and the National Showmanship Contest.

There seems no reason at all why showmen should not send in duplicates of their National Showmanship entries to sponsors of individual film exploitation competitions and for consideration by the judges of the "Kine." Company of Showmen.

Entries for the "Kine."-MGM Contest should, however, be sent direct to MGM, at 9, Arlington Street, London, S.W.1.

Here's an idea from Tokyo for QUARTET, being distributed by the British Film Production Association, the export organisation of the BFPA. The kite, flown from the roof of the Yaraku Za theatre, where the premiere was held, was appropriate, in view of the title of the film's third episode, "The Kite"

FOLLOW THE ★

THREE pictures are now enjoying the benefits of the "Kine." starred showmanship film service.

They are "The 13th Letter" (20th Century-Fox); "Our Very Own" (RKO-Radio) and "Bomba on Panther Island" (AB-Pathe). Details of the CMA exploitation for the general release of "Our Very Own" (April 9) will be given in a subsequent issue.

"BOMBA ON PANTHER ISLAND" (AB-Pathe)

THIS third and most thrilling of the Bomba series was sold in America in the flamboyant, spectacular, even crude way that was popular a quarter of a century ago. The American Campaign Book asks the exhibitors to "sock 'em," and that is precisely what Associated British Pathé propose to ask you to do in this country.

They are dead right, because this is one of the few films that we can let our hair down about without qualification or reservation, as it is pure hokum. The most important point is that the public knows as well as we do that Bomba films are hokum, and that is probably the reason why they are so popular. We must not assume that films about unrealities are distasteful. With the right prescription and an honest admission of the facts, box-office bookings can be stepped up considerably.

An animal film is a joy to advertise and, make no mistake about it, the Associated British-Pathé publicity department will give you every incentive to use bigger and better animals wherever these can be placed.

The exploitation department of this company has had invaluable experience in exploiting the Bomba films, and promise that the accessories for this particular one will exceed in spectacular value those available for the first two. Don't make the mistake of thinking that this film has only child appeal. To use a cliché, it is the sort of story to appeal to children of all ages at a time when kinemagoers can do with some light relief from the anxieties of everyday life.

"THE 13th LETTER" (20th-Fox)

THE novelty suggestion of this clever semi-private campaign book is to utilise in some way the back of an ordinary business-size envelope, the flap side of which forms the letter "M." If you look at an envelope very carefully you will see what I mean. By means of thick lines correspondence might be made to speak louder than it does with their ordinary envelope sticker.

A multi slogan "The 13th Letter Should be . . ." followed by an advertising line such as "Written by a Waterman's Pen," "Written with Quink Ink," and so on.

Charles Boyer as a middle-aged doctor gives the CMA exploiteers the idea of a contest based on whether filmgoers consider that other stars reaching middle age should cease to play screen lovers and turn to character parts. Another suggestion is a questionnaire — "Are You Superstitious?"

The title in the usual photo-litho quads produced by CMA is, in this case, done in "Day-Glo" fluorescent paint.

I cannot play Lexicon and I haven't time to learn, but they assert that the grammatical card game can be brought into the picture with advantage.

TOP SELECTIONS

Continued from page 29

so lucky might remember this suggestion.

He describes a display put in the lounge by the road safety authorities. An electrically operated machine automatically dropped letters reading: "Highly Dangerous," into an illuminated aperture. It then raised the letters to reveal a road safety slogan underneath.

London and district managers on good terms with their local road safety officers, should pay a visit to the headquarters of the Royal Society for the Prevention of Accidents, where they can see samples of the gadgets available to local road safety committees.

Nothing to Sell

J. HARE reports a new and ominous state of affairs for showmen arranging away from theatre displays. For "Portrait of Clare" at the Grand, Mansfield, he persuaded the Co-op. to lay out a bridal window, complete with wedding dress and all the trimmings. It appears to have been a very good job.

Just as the campaign was getting into full swing Hare found that the display had disappeared. The drapery manager had to break it up because he had sold all the available quota of the goods on display.

Now we are threatened with still further shortages it must be realised that full windows will become more and more difficult to obtain, and even then, we will have to compromise, in many instances, with goods that are not exactly what is required.

He cashed in on the fact that Robin Bailey was born eight miles from Mansfield, and, while he didn't manage to get a personal appearance because of Robin's other commitment, he did get a story in the local Press. Renters please note that Mr. Hare gleaned this important information from the campaign sheet. Where full personal details are supplied for both stars and feature artists in a film, managers are more able to line up important publicity revolving round artists with local associations.

Appropriate Sandwichman

FOR the double feature programme, "Frenchie" and "Katie Did It," at the Odeon, Darlington, A. Dawson evolved a cleverly worded handbill using both titles. These he had delivered by hand in the town.

Distribution was undertaken by a doorman, rigged out in an old dinner suit, complete with collar, tie and dress shirt. He wore a grease paint black eye, and sticking plaster indicated other wounds. He also wore a topper.

This effort, can only be praised because both the dress of the man and the wording of the handbill were in keeping with the theme of the programme.

The Co-op. advertised: "Katie Did It, she joined the co-op. and went on holiday with the dividend."

Collectors

L. WARD, in association with the *Berkshire Chronicle*, organised a collection competition as part of the campaign for "Glass Menagerie" at the Central, Reading.

Prizes were offered for the best letter telling about an unusual collection. This seems a good idea, but I think it loses value as it is restricted to children and run in the "Children's Corner" of the co-operating newspaper.

Collectors of anything welcome an opportunity to tell of their hobby, and I believe that a similar competition for adults would be most popular, especially if they, or at any rate some of them, are given an opportunity to exhibit their precious collections publicly. This would give the kinema concerned still more publicity of a general nature, and bring new people into the premises.

Sub-Contract

E. McDERMOTT, of the New Victoria, Preston, organised a personality "Girl of the Year" competition. It was run by a mill at an annual dance for its 5,000 employees, a very satisfactory way of running a big project like this. All dance cards advertised the picture, and there was a banner on the bandstand.

By the way, McDermott admits that his assistant, R. Furness, and himself had an enjoyable evening at the event, which proves that there are compensations for the managers in this publicity business.

The *Preston Herald* sponsored a "Most Artistic Pose" competition, with cash prizes for the winners. There is no information about the number of competitors, but this looks like quite a popular sort of competition.

Comforts for the Troops

J. KAY, of the Prince of Wales, Harrow Road, London, ran his own private comforts for Korea campaign in association with the Mayor of Paddington and the local British Legion.

As the film being publicised was "All Quiet on the Western Front" he had an ideal subject. The show got a good Press.

The Showman

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ASFP
SCREEN ADVERTISING GROUP

The Odeon, Blackpool, display for INTO THE BLUE (Br. Lion) at the Blackpool Chamber of Trade Exhibition. Rupert Todd co-operated with a travel agency which paid the costs. Large supplies of printed literature were produced for the same event, and the Odeon was featured prominently in all issues

THESE ENTRIES MAKE A POOL OF IDEAS

R. DOWNES persuaded a Birkenhead firm to stage a mannequin parade on the stage of the Gaumont to advertise "Girl of the Year." The full cost of the parade was borne by the firm, and as London mannequins were brought up specially for the job and a professional compère was employed, it was a big attraction. A £10 prize was offered to the patron who correctly nominated the three most popular creations.

* * *

G. WILLIAMS, Regent, Chatham, got two front-page-stories in the local Press on the reactions of an old gentleman who had seen talkies for the first time in his life at the Regent. He is over eighty and promises to become a regular fan in future.

* * *

JOHN PHILCOX, Odeon, Twickenham, had a banner displayed on the famous Eel Pie Island in the Thames. It announced: "Eel Pie Island is sinking 'Into the Blue,'" and then followed theatre and film credits. A part of Eel Pie Island is subsiding and hundreds of sightseers who went to see the calamity also saw the Odeon banner.

* * *

A NOVEL gown-shop tie-up was arranged by R. Taylor for "Three Secrets" at the Regal, York. The associated shop exhibited three models correctly gowned in evening wear, day suit, and sports rig-out, respectively, but "Three Secret" mistakes were made with the accessories for each model and the public was invited to spot them. There were 200 entries for this competition, the first prize of which was a handbag. This contest has dignity and an irresistible appeal for the ladies; it is commended to other showmen.

* * *

A. SLATTER, assistant manager of the Odeon, Camberwell, forwards a sample of a useful ration book cover issued to publicise that theatre. This is a boon to housewives and constitutes a constant reminder of the merits of the Odeon. A finishing touch would have been the addition of our slogan, "Let's Go to the Pictures," to the copy; there is room for it!

* * *

A BUSKER who plays a harp helped D. Hughes, assistant manager of the Regal, Cheltenham, publicise "Gone to Earth." The harpist featured the tune "Harps in Heaven," a harp solo in the film. On top of his harp was a still, and theatre publicity matter.

* * *

"LET'S GO to the Pictures, Waverley, Shawlands, first stop" was the wording on streamers attached to sides of coaches hired for a private outing arranged by the management of the Waverley. The assistant manager, J. Kerr, was shrewd enough to realise that the incorporation of the trade slogan in publicity like this is advantageous both to the industry generally, and to the kinema.

* * *

AS A foyer display for "Caged," at the Regal, Old Kent Road, London, T. Richards cut out the portraits of the four leading players from a renter's quad, and mounted them separately. These were linked up by imitation chain to a renter's poster showing the catchline "The greatest exposé since 'Fugitive From a Chain Gang'."

* * *

T. WILKIN'S leaflet for "The Girl of the Year," at the Gaumont, Manchester, had sprawled across the front page "For Men Only." The inside centre spread announced a competition—"Why I think Joan Caulfield is 'The Girl of the Year'."

* * *

L. KEENE arranged a marionette show on the stage of the Odeon, Reading, each day of the preceding week to advertise "Let's Dance." This is an ideal "live" trailer for such a film, and marionette manipulators who, generally, earn their living from bookings for private parties are likely to seriously consider a tie-up for the publicity they themselves will get.

* * *

H. LAYBOURNE has sent me a quad-size picture of "Harvey," drawn by a local boy of 12. Several of these were produced and used by him in his campaign for "Harvey," at the Odeon, Southsea. These posters are well drawn, and the local interest created by the youth of the artist would be an asset to his campaign.

* * *

JANE WYMAN collects glass animals in "The Glass Menagerie," so John Fisher built up a foyer display at the Broadway, Southampton, dealing with the various people who make a living by collecting, including postmen, dustmen and rent collectors. Film publicity was concentrated on the Wyman collection, and was kept well away from the other general material. That made a logical talking point among many workers in ordinary jobs, and undoubtedly was the means of starting up a considerable amount of that indefinable medium, "word of mouth" publicity.

"KINE."-MGM £500 CONTEST

Glasgow Celebrates Anniversary of "Sound" with a Song

IT APPEARED to D. MacLeod, of the Coliseum, Glasgow, that the title of the film "If You Feel Like Singing" presented ample opportunity for introducing an out-of-the-ordinary campaign.

As it was the 21st anniversary of the first showing of sound films in Glasgow he decided to celebrate the birthday, and for this he revived some of the old tunes from the first talkies.

RCA co-operated and loaned the original discs which were re-recorded from 17-in. talkie discs on to modern discs at 78 rpm. The audience joined heartily in some of the old popular numbers.

To complete the birthday novelty, MacLeod had slides made from several "Annie Get Your Gun" stills and chose the song number from "Annie" appropriate to the slide, thus plugging another coming attraction.

Four "Mrs. Minivers"

A THREE-WEEK campaign arranged by A. Taylor for "The Miniver Story," at the Savoy, Walsall, included a wide search throughout the town and district for at least four "Mrs. Minivers."

Competition forms were distributed through the theatre, factories, newsagents and the WVS, asking people to write in to the management describing a Walsall housewife who could be likened to a "Mrs. Miniver."

The winners were presented on the stage with a Miniver Rose perfume outfit and afterwards entertained to tea.

Personal Letter

A. E. GRIFFITHS sent personal letters to the secretaries of Women's Clubs and Welfare Officers of large factories, in connection with the screening of "The Miniver Story" at the Carlton, Nottingham.

The letter gave details of the new Miniver film and enclosed a photo of Greer Garson, overprinted with theatre name and playdate. Griffiths requested that the photos be displayed on club rest room announcement boards.

Griffiths announced a competition in which patrons were invited to see the film and then state, in not more than 50 words, which they considered to be the best "Miniver" film.

Ten local chemists featured a display of Zenobia perfume with theatre credits, and tie-ups were also arranged with cleaners, shoe shops and florists.

Good Dundee Tie-ups

SEVERAL EXCELLENT tie-ups were arranged by Jack Crombie, with the assistance of Laurie Sollstrom, MGM special publicity representative, for "To Please a Lady," at the Gaumont, Dundee.

The leading fashion store had a large window display formed on the lines of "Fashions guaranteed 'To Please A Lady'," using fashion stills of Barbara Stanwyck.

Other main window displays were obtained with electricity showrooms, radio stores, florists, and sports stores and chemists.

Local chiefs of the British Racing Club and the British Auto Racing Club attended the opening performance and Crombie secured extra mention of this in the local Press.

Special Preview

IAN D. MACALISTER, with the assistance of G. Harrop, MGM special publicity representative, started his campaign for "King Solomon's Mines" with a special preview for Press men and civic dignitaries at the Princess, Blackpool.

The right atmosphere was achieved with hired lions heads, mounted leopards antelopes heads, Grainger, Kerr and native standees decorating the foyer and backed up by a 15-ft. banner.

After full details were announced from the stage, entry forms for the White Hunter competition were distributed to the Princess Minors' Club, which resulted in good word-of-mouth publicity.

Cards were placed on road excavations. These carried the slogan: "Are They Digging for King Solomon's Mines?"

Appropriate Tie-up

AN APPROPRIATE tie up with the local public baths and a leading ladies' outfitters was engineered by assistant manager W. M. Topping, for "Duchess of Idaho," at the Regal, Bathgate, West Lothian.

The night before playdate there was a mannequin parade and a display of swimming at the baths. Six girls from the Scottish Police Training School modelled bathing costumes and beachwear provided by a Bathgate outfitters. Placards were prominently displayed at the baths and references to the film were made during the parade. This stunt was well featured by the local Press.

Tie-up at Short Notice

SOME EFFECTIVE tie-ups were arranged at short notice by assistant manager A. H. Harris for "Grounds for Marriage," at the Bristol, Birmingham.

These appealed to young people contemplating marriage and invited them to purchase articles from the store in question and to see the film as well. Displays were placed in gown shops, furniture stores, photographers and music shops.

The major city music shop also linked up by supplying records featured in the film, these being played with an appropriate slide prior to playdate.

Live Trailer

A LIVE trailer was a feature of the campaign carried out by A. T. Fowle in connection with "If You Feel Like Singing" at the Ritz, Maidstone.

It was a "Variety Time Revue" presentation, and all taking part were local amateurs who had previously entered for the Donald Peers singing contest.

Featured in the show were melodies from the film, and the stunt received Press mention.

Memories of 50 years

AS PART of "Two Weeks With Love" was set in the period of 50 years ago, and this year was the half century, Mrs. A. E. Long, of the Broadway, Hammersmith, decided to carry out a novel scheme. Photographs were secured of the Hammersmith district in those far-off days and these were exhibited on the front-of-house.

Coupled with this an invitation was issued through the local Press, asking those who had been married for 50 years to be the Broadway's guests. Likewise, those who could produce a complete set of photographs of their family for 50 years.

Shooting Contest

E. M. HARRIS arranged a shooting match with the Ladies' Section of the Kensington Rifle Club, in connection with "Annie Get Your Gun" at the Forum, Fulham.

Advance publicity was given to this contest in the local Press.

At the invitation of the club, Harris attended, with district manager Robert Burns, to judge the shooting.

Assistant manager, D. Flint Wood, of the Gaumont, Hammersmith, London, secured the loan of this Cooper 500 cc. "Special" racing car to make an interesting foyer display for TO PLEASE A LADY (MGM)

These are in the Running . . .

OTHER entries have been received from:—

"Three Little Words."—E. Hodgson, A/M, Ritz, Warrington; S. H. Davison, Lyric, Wellingborough; T. C. Wright, Palladium, Ripon; E. G. Handford, Rex, Bedminster.

"Asphalt Jungle."—E. G. Riddiford, Rex, Hanworth.

"Father of the Bride."—D. J. MacLeod,, Coliseum, Glasgow; A. C. Smith, A/M, Vandyke, Bristol; F. Breach, Granada, Dovecot, Liverpool; R. P. Walker, Regal, Northwich.

"To Please A Lady."—T. B. Wilkins, Gaumont, Manchester; G. J. Baker, Gaumont, Dagenham; S. C. Monteith, New Cinerama, Glasgow.

"If You Feel Like Singing."—F. R. Vere, A/M, Forum, Newbury; D. Mackrell, Ritz, Huddersfield; C. D. Revis, Ritz, Leeds.

"Two Weeks With Love."—C. Smith, Adelphi, Slough; S. E. Pascoe-Williams, Ritz, Woking.

"Annie Get Your Gun."—J. G. Power, Imperial, Walsall; G. D. Ramsden, Rialto, Dumbarton; F. Breach, Granada, Dovecot, Liverpool; P. G. Foster, Ritz, Barnsley; W. McLarty, Ritz, Cambuslang.

"Crisis."—R. J. Felton, Odeon, Wolverhampton; F. Pearman, H/M, Odeon, Balham; A. Plummer, A/M, Odeon, Welling.

"The Miniver Story."—N. S. Maltby, Regal, Wakefield; S. H. Davison, Lyric, Wellingborough; W. P. Watson, Regal, Edinburgh; K. A. Hall, Savoy, Wolverhampton; D. A. Smith, Playhouse, Dewsbury; C. D. Revis, Ritz, Leeds.

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THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Blackmailed: P. Teper, Odeon, Park Royal.

Johnny One Eye: G. Newman, Cinerama, Perth.

The White Tower: D. Allison, Rio, Kirkcaldy.

The Flame and the Arrow: C. Aplin, Westover, Bournemouth; P. Levine, R/M, Forum, Kentish Town; C. Couzens, Forum, Southampton; L. Allen, Rivoli, Southend.

Murder Without Crime: F. Barton, Rex, Leytonstone; F. Elliott, Dominion, Walthamstow; C. Evill, Majestic, South Woodford; E. Coxall, Capitol, Barking; F. Dann, A/M, Regal, Walton-on-Thames.

The Glass Menagerie: F. Barton, Rex, Leytonstone; J. Smith, Capitol, Forest Hill; D. Bowden, Regal, Halifax; S. Springfield, Palace, Eltham.

The Woman With No Name: G. Williams, Regent, Chatham; J. Fielden, Regal, Staines; J. Hudson, Savoy, Croydon; Mrs. A. Long, Broadway, Hammersmith; E. Shelmerdine, Regal, Canterbury; J. Edmundson, Regal, Grimsby; A. Fowle, Ritz, Maidstone; L. Barber, Prince of Wales, Lewisham; E. Anthony, Dominion, Harrow; G. Boddy, Regent, Great Yarmouth; R. Dronsfield, Rembrandt, Ewell; D. Hughes, A/M, Regal, Cheltenham; S. Pascoe Williams, Ritz, Woking; D. Ewin, A/M, Regal, Torquay; L. Robbins, A/M, Beau Nash, Bath.

The Elusive Pimpernel: G. Williams, Regent, Chatham; H. Silk, A/M, Regal, Canterbury; F. Roberts, Theatre Royal, Preston; P. Murphy, Trocadero, Leicester; P. Foster, Ritz, Barnsley; J. Lewis, Ritz, Horsham; M. Trezise, Gaumont Palace, Yeovil; E. Sinnett, Ritz, Erith.

The Jackpot: Mrs. J. Hart, Princes, Glasgow; H. Rogers, Odeon, Bishop Auckland.

Destination Moon: R. Clark, Gaumont, Redditch.

Into the Blue: R. Mayo, Odeon, Horsham; F. Pearman, Odeon, Balham; R. Taylor, Odeon, Old Kent Road; E. Trumper, Plaza, Maidenhead; J. Williams, A/M, Ambassador, Slough; E. Hainge, Odeon, Birmingham.

Manon: J. Murphy, Granby, Reading.

All Quiet on the Western Front: H. Bailey, Regal, Lincoln; W. Guest, Picture House, Aston Cross, Birmingham; D. Hardiman, Maypole, Birmingham; W. Spink, Regal, Dewsbury; A. Kembery, Savoy, Uxbridge.

Mr. Music—Operation Haylift: S. Murdoch, Corona, Liverpool; N. Holt, A/M, Casino, Liverpool; F. Gilliver, Hippodrome, Ripley, Derby; J. Hindle, Palace, Rochdale.

Panic in the Streets: J. Brown, A/M, Odeon, Taunton.

The White Tower: J. Brown, A/M, Odeon, Taunton.

House by the River: S. Watkins, New Hippodrome, St. Helens, Lancs.

Public Relations: W. Foster, Picture House, Dalston; R. Jackson, Scala, Runcorn; C. Walker, Playhouse, Alnwick; P. Foster, Ritz, Barnsley; R. Brand, Ritz, Southend; E. Pike, Odeon, Southend; J. Burns, Plaza, Govan; M. Lloyd, Odeon, Bedminster; J. Hudson, Savoy, Croydon; H. Rogers, Odeon, Bishop Auckland; N. Matthews, Ritz, Leyton; G. Lockyer, Odeon, Stafford; L. Allen, Rivoli, Southend; A. Russell, Reo, Fazakerley, nr. Liverpool.

Sunset Boulevard: A. Pavey, Odeon, Herne Bay, R. Wroe-Johnson, Odeon, Winchester.

The Clouded Yellow: A. Plummer, A/M, Odeon, Welling; P. Excell, A/M, Odeon, Deal.

Odette: C. Watson, New Coliseum, Whitley Bay; J. Burns, Plaza, Govan; J. Gold, A/M, Rex, Motherwell.

The Franchise Affair: R. Parker, Regal, Torquay; J. Fisher, Broadway, Southampton; F. Warrender, Essoldo, Cosham.

Theatre Publicity: J. Laing, Ritz, Edinburgh; Mrs. M. Prescott, Capitol, St. Helens; M. Harvey, Edgbaston PH, Birmingham; H. Austin, A/M, Carlton, Nottingham; P. Jewett, A/M, Regal, Kingston-on-Thames; G. Ramsden, Rialto, Dumbarton; R. Dacre, Regal, Auchterarder; C. Smith, Adelphi, Slough; H. Wallace, Regal, West Calder; J. Hart, Grosvenor, Glasgow; J. Burns, Plaza, Govan; W. Clarke, Regal, Hackney.

Let's Dance: A. Plummer, A/M, Odeon, Welling; F. Baxter, Odeon, Chesterfield; R. Wood, Odeon, Hamilton.

Talent Contest: L. Brown, Rex, Stratford.

Wings of Defence—COI: E. Machin, Don, Manchester; D. Campbell, Plaza, Dundee; F. Page, Tower, Ancoats, Manchester.

Personal Appearance: E. Gislingham, Gaumont, Cheltenham; E. Meadows, Odeon, Whalley Range, Manchester; P. Bland, Odeon, Chichester.

Caged: D. Smith, Playhouse, Dewsbury; W. Watson, Regal, Edinburgh; J. Campbell, Olympia, Bridgeton.

Pride of Kentucky: W. Guest, Picture House, Aston Cross, Birmingham.

Theatre Anniversary Celebrations: J. Smith, Capitol, Forest Hill; E. Anthony, Dominion, Harrow; J. Roe, Regal, Kingston-on-Thames.

The Woman in Question: A. Gray, Super, Oxford.

Rogues of Sherwood Forest: G. Meager, Tatler, Nuneaton.

The Fall of the House of Usher—Dead Men Walk: J. Batty, Tivoli, Blackpool.

The Girl of the Year: H. Shatwell, Gaumont, Grimsby.

All About Eve: E. Hainge, Odeon, Birmingham; J. Potter, Odeon, Leicester; P. Bland, Odeon, Chichester; W. Gourlay, Playhouse, Windsor.

Union Station: H. Gent, Hippodrome, Liverpool; F. Moore, Gaumont, Harrogate.

Rocketship X-M: T. Manley, Electra, Cheadle.

The Magnet—Whisky Galore: D. Hardiman, Maypole, Birmingham; W. Roberts, Astoria, Kirkdale, Liverpool.

Wabash Avenue: C. Walker, Playhouse, Alnwick.

Harvey: L. Phillips, Odeon, Chelmsford; R. Reed, Regal, Hammersmith.

For Heaven's Sake: A. Hughes, Odeon, Coventry; F. Taylor, Odeon, Kingston; J. Ellis, Odeon, Chester.

The Wooden Horse: R. Stephenson, A/M, Whiteladies, Bristol; J. Moseby, Central, Cambridge; T. McPherson, Playhouse, Innerleithen.

The Damned Don't Cry: A. Bridger, Ritz, Hythe.

I Shall Return: P. Mills, Gaumont, Liverpool; M. Trezise, Gaumont Palace, Yeovil; G. Frewin, Gaumont, Rochester.

Vote for Huggett: R. Osborne, Princesses', Crayford.

Newsreel Publicity: J. Kay, Gaumont, Southport; G. Spary, Pavilion, Reading.

Highly Dangerous: J. Ellis, Odeon, Chester.

The Mudlark: S. Sale, Granada, Dover; A. Dunn, Alhambra, Perth; J. Makin, Palace, Leigh, Lancs; N. Cox, Hippodrome, Middlesbrough.

Colt .45: H. Bailey, Regal, Lincoln; E. Sinnett, Ritz, Erith.

Battle of Powder River: F. Gompertz, Regent, Brighton.

Roughshod—The Clay Pigeon: S. Murdoch, Corona, Liverpool.

Sands of Iwo Jima: P. Freedman, Pavilion, Stirchley.

Cage of Cold—The Great Rupert: D. Lee, Palace, Nuneaton; R. Clark, Gaumont, Redditch.

Portrait of Clare: H. Wilson, City PH, Carlisle.

The Breaking Point: N. Hartle, A/M, Hippodrome, Blackpool.

The Man on the Eiffel Tower—She Shall Have Murder: F. Taylor, Odeon, Kingston.

Journey Together: F. Page, Tower, Ancoats, Manchester.

Stage Fright: J. Hart, Grosvenor, Glasgow; A. Dale, T/M, Olympia, Bridgeton.

Gone to Earth: Miss E. Hodgson, A/M, Ritz, Warrington.

Frenchie—Katie Did It: F. Taylor, Odeon, Kingston.

"Daily Mail" National Film Award: H. Rogers, Odeon, Bishop Auckland; C. Smith, Adelphi, Slough.

Mystery Submarine—The Desert Hawk: C. Scott, A/M, Gaumont, Exeter; H. Bedford, Gaumont, Derby.

Press Publicity: G. Hurt, Gaumont, Finchley.

Where Danger Lives: G. Frewin, Gaumont, Rochester.

The Dark Man: D. Sullivan, Gaumont, Bournemouth.

Treasure Island: G. Murray, Regal, Armadale; G. Leggatt, Playhouse, Montrose.

I'll Get By: G. Baker, Gaumont, Dagenham.

The Heiress: E. Crookes, Regal, Stirling.

Fifty Years of British Boxing: W. Wood, Majestic, Chester.

Seven Days to Noon: D. Woodall, A/M, Majestic, King's Lynn.

Three Secrets: G. Norsworthy, Broadway, Haywards Heath.

The Renters Help YOU

BRITISH LION'S new type campaign sheets are practical, comprehensive and without superfluous detail.

For "The Long Dark Hall" there are a number of attractive lobby display units available on hire, linen banners for outright sale, and the usual range of blocks and posters.

Two full pages of hints give a lead for every form of exploitation. Suggestions include tie-ups with the Chamber of Commerce, book shops, gown shops and jewellers. These are fully supported by tie-up stills.

I am glad to note that a brief biography of all featured artists is incorporated in this campaign sheet so that managers may cash in on local associations.

A set of ten stills, depicting the story in pictures, is available for "I'll Get You For This."

Arrangements have been made with His Master's Voice, of Hayes, Middlesex, W. E. Smith and Co., and Peter Morris, music publishers, for tie-ups with their stockists throughout the country.

"I'll Get You For This" is a splendid title for exploitation, and managers will undoubtedly utilise some of the many excellent suggestions set out to help them in getting away-from-theatre publicity for this subject.

Intelligent Suggestions

GFD's campaign book for "The Fat Man" is bright, intelligent and offers a number of suggestions for the exploitation of that excellently titled film. Free blow-ups for use in conjunction with clothing stores and free stickers are available.

For "Battle of Powder River" the same firm offers free litho double-crowns quoting from the excellent Press this film received. Stickers are supplied free for this film as well.

For "The Breaking Point," Warner Brothers develop an interesting theme to tie-up the exploitation of the film with a local good cause. A simple diagram shows how a novelty collecting box may be constructed.

There are hints on the sort of competitions to promote and various tie-up stills are available at cost price. A useful tip, in diagram form, tells managers how to construct a shop display out of a renter's quad.

Showmen will appreciate more information of this description. The manager of a small hall, while he may not be able to hire a lobby display or a canopy cut-out, may be able to get one constructed at the theatre using renter's material for the art work if only he gets some sort of directive such as is given in this brochure.

SHIP CARBONS

PEOPLE

Jack Holden's Fine Record • Honour for C. Metcalfe • A Golden Wedding

CONGRATULATIONS to JACK HOLDEN, general manager of Ebbw Vale Theatres, who has just completed 30 years' service with this company. During that time he has been stationed in Ebbw Vale, and is now in charge of four theatres there and one in the nearby town of Cwm.

Mr. Holden has worked continuously in the cause of charity.

As area organiser of the Earl Haig British Legion Poppy Fund he has helped to raise £9,000. He has been honoured with life membership of the British Legion and has been awarded their Gold Medal and Certificate of Merit.

During the last war he received the Certificates of Honour from the Royal Navy, the Army and the RAF Benevolent Funds and a certificate from the Overseas League Tobacco Fund for collecting £500.

The company's own benevolent fund and the CTBF have benefited to the extent of many hundreds of pounds through his work.

His most recent drive has resulted in the magnificent sum of £900 being raised for the National Playing Fields Fund, the largest amount from any one area in the Welsh Valleys.

* * *

At the monthly meeting of the Leeds branch of the CEA, C. P. METCALFE was made an honorary life member of the Leeds branch in recognition of his long association and service to the branch.

* * *

Councillor J. W. JOHNSTON, of Saltburn, has just celebrated his golden wedding. He has served on Marske UDC for 39 years. Over 24 years ago he gave film shows in Cleveland.

* * *

Sorry to hear A. E. ALVEREZ, managing director of Irving Productions and associated companies, has gone into London Clinic for a major operation.

We wish him a speedy return to good health.

* * *

A. GRAY, manager of the Super, Oxford, for the past two years, has taken over the managership of the Regal, in succession to A. VICKERY, who has retired. Mr. Vickery had been in charge of the Regal for six years.

The new manager of the Super will be ROBERT H. DAVIDSON, who has come from the Lyric, Wellingborough, Northants. Aged thirty-three, he was in Oxford from 1946-48 as assistant manager at the Electra Cinema.

GEORGE POTTER has been appointed manager at the Electra, where he has been on relief for some weeks, in succession to H. HUBBER, who has retired.

* * *

DOUGLAS BARR, Glasgow boy actor who appeared in "Hue and Cry," "Dance Hall" and "Madeleine Smith," has forsaken acting to take up an appointment as trainee manager at the New Savoy, Glasgow, where he began his duties last week.

Barr also made many short films for screening to children's kinema clubs.

* * *

Mrs. SADIE YOUNG, who has been cashier at the main box-office of the Regal, Kilmarnock, for four years, has left to emigrate to Australia. She received a farewell gift of a handbag from the staff, which was handed over by Bill Gray, manager.

* * *

E. HARTSHORN, chief projectionist at the Palace, Southport, retired on March 9 after 40 years' service.

On behalf of the staffs of the Palace, Scala, Coliseum and Plaza, W. Peel Smith (general manager) presented him with an electric blanket. Mr. Hartshorn, who is 69 years of age, went to the Palace when it was opened in 1911.

* * *

M. MCMASTERS, house manager of the Gaumont, Sheffield, has transferred to the Odeon, Leeds, in a similar capacity.

* * *

B. GOLDTHORPE, house manager at the Odeon, Leeds, and formerly house manager at the Majestic, Leeds, has been promoted manager of the Gaumont, Hull.

* * *

C. APPLEYARD, chief projectionist at the Regent, Leeds, has been appointed assistant manager to Louis Mannix, who was recently made a director of Leeds and District Picture Houses, and supervises the company's other houses.

Mr. Appleyard is secretary of the Social Committee of the Leeds branch of NATKE and was responsible for the organisation of the recent very successful second annual kinema dance held in the Scala Ballroom.

* * *

W. J. MARSAY, manager of the Aberdeen, Scarborough, while recently clearing up a junk room, came across two short films of the crowning of the 1934 and 1937 Rose Queens of the Spa, another of the 1936 production of "Merrie England" at the Open Air Theatre, and newsreel shots of tunny fishing off Scarborough in the early 1930s. Mr. Marsay has had the films linked together into a composite 25-minute featurette, and showed it as supporting to "The Red Shoes."

Paul Penman

Director William Dieterle and actress Joan Fontaine at Hollywood Foreign Correspondents' Association luncheon in honour of Hal Wallis, when Miss Fontaine, on behalf of Hal Wallis, accepted a citation of merit "for promoting friendly relations between the United States and foreign countries through production of outstanding pictures"

Not to be Rebuilt

Hull Town Planning Committee has refused permission for the Central to be rebuilt on its old site at Prospect Street, Hull.

S. HART RETIRING FROM CMA

CEA's Appreciation

SIDNEY HART, joint engineering controller with S. B. Swingler of Circuits' Management Association, is retiring on March 30 after 19 years with the G-B and CMA organisations. Mr. Swingler remains as executive in charge of the engineering and maintenance department of the organisation.

Mr. Hart, a member of the Institute of Electrical Engineers, went to the GB circuit as chief engineer in 1932. Prior to that he was connected with a firm of electrical contractors. He and Mr. Swingler were appointed joint engineering controllers of CMA when it was formed in September, 1948.

At last week's General Council meeting, the CMA expressed "its sincere thanks and appreciation for the valuable services which he has rendered in the past by being one of its representatives on many technical bodies and committees."

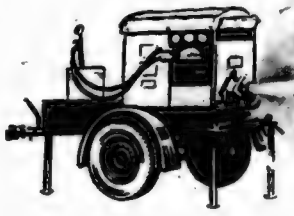
Mr. Hart is not retiring altogether from business life, for he proposes to undertake work as a consultant.

Mr. Swingler was engineering controller of the Odeon circuit before his CMA appointment.

Columbia Cartoon Wins at Uruguay Festival

Columbia's Technicolor cartoon "Gerald McBoing-Boing," made by United Productions of America, has won first prize as "Best Short Film" at the International Film Festival in Uruguay, which has just concluded at Punta Del Esto.

operation



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MANAGER for good-class kinema, small country town; permanent situation for suitable man.—Apply, P., Box 484, Kinematograph Weekly.

WANTED.—Manager for small suburban kinema. Only experienced managers need apply.—F., Box 499, Kinematograph Weekly.

RELIEF MANAGERS WANTED.—Apply by letter, stating age and salary required, to Circuit Supervisor, Classic Cinema, Upper Tooting, S.W.17.

MANAGER-OPERATOR required by Service Kinema Circuit; must be keen and energetic.—Apply, W., Box 490, Kinematograph Weekly.

CHIEF Operator and co-Chiefs required for Deal, Kent; excellent situation for the right man; interview London or Deal.—Write, Aser, 32, York Road, Battersea, or phone Bat. 8181.

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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., Mar. 19	10.30	Studio One ...	The Flying Missile; Champion Jumpers (short)	Columbia ...	Glenn Ford ...	U
,, ,, 19	10.30 & 2.30	Own Theatre ...	Inside Straight	MGM ...	David Brian ...	—
Tues., ,, 20	10.30	Crown Theatre...	Eyes of Texas	Republic ...	Roy Rogers ...	U
,, ,, 20	10.30	GB Large Theatre	Bedtime for Bonzo	GFD	Diana Lynn ...	U
,, ,, 20	10.45	Hammer Theatre	Wild Horse Phantom	Exclusive ...	Buster Crabbe ...	U
,, ,, 20	2.30	Hammer Theatre	Texas Man Hunt	Exclusive ...	Lee Powell ...	U
,, ,, 20	10.30	Studio One ...	Backfire	Warner ...	Gordon MacRae	A
,, ,, 20	10.30	Private Theatre	Revenue Agent	Columbia ...	Douglas Kennedy	A
,, ,, 20	10.45 & 2.45	Private Theatre	Quebec	Paramount ...	John Barrymore, jun.	—
,, ,, 20	2.30	Private Theatre	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
Wed., ,, 21	10.30	Crown Theatre...	Prisoners in Petticoats	Republic ...	Robert Rockwell	A
,, ,, 21	10.30 & 2.30	Own Theatre ...	Teresa	MGM ...	Pier Angeli ...	—
,, ,, 21	10.45	Rialto ...	The Dark Light	Exclusive ...	Albert Lieven ...	A
,, ,, 21	2.30	Hammer Theatre	The Whispering Skull	Exclusive ...	Tex Ritter ...	U
,, ,, 21	10.30	Private Theatre	Flame of Stamboul	Columbia ...	Richard Denning	—
,, ,, 21	2.30	Private Theatre	Barbed Wire	Columbia ...	Gene Autry ...	U
,, ,, 21	11.15	Camee-Polytech.	Les Casse Pieds	ABFD ...	Noel-Moel ...	—
Thur., ,, 22	10.30	Crown Theatre	Destination Big House	Republic ...	Dorothy Patrick	A
,, ,, 22	10.45	Hammer Theatre	The Prairie	Falcon ...	Lenore Aubert ...	—
,, ,, 22	2.30	Hammer Theatre	Jungle Goddess	Falcon ...	George Reeves ...	U
,, ,, 22	10.30	Studio One ...	Pygmy Island	Columbia ...	Johnny Weissmuller	U
BIRMINGHAM.						
Tues., Mar. 20	10.30	Forum	Humphrey Takes a Chance ...	AB-Pathe ...	Leon Errol ...	U
Wed., ,, 21	10.30	Futurist ...	Belle Le Grand	Republic ...	Vera Ralston ...	A
,, ,, 21	10.30	Forum	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
Thur. ,, 22	10.30	Forum	City Lights	United Artists	Charlie Chaplin ...	U
CARDIFF.						
Tues., Mar. 20	10.30	Park Hall ...	California Passage	Republic ...	Adele Mara ...	A
,, ,, 20	10.30	Odeon	Jennie	British Lion ...	Jennifer Jones ...	U
,, ,, 20	10.30	Olympia ...	Humphrey Takes a Chance ...	AB-Pathe ...	Leon Errol ...	U
,, ,, 20	10.45	Queens	City Lights	United Artists	Charlie Chaplin ...	U
Wed., ,, 21	10.30	Park Hall ...	Breakthrough	Warner ...	David Brian ...	A
,, ,, 21	10.30	Olympia ...	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
GLASGOW.						
Tues., Mar. 20	10.30	Cosmo	Belle Le Grand	Republic ...	Vera Ralston ...	A
,, ,, 20	10.30	Regal	Happy Go Lovely	AB-Pathe ...	David Niven ...	U
Wed., ,, 21	10.30	Playhouse ...	Singing Guns	Republic ...	Vaughn Monroe	U
,, ,, 21	10.30	Regal	Humphrey Takes a Chance ...	AB-Pathe ...	Leon Errol ...	U
LEEDS.						
Tues., Mar. 20	10.30	Ritz	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
,, ,, 20	10.30	Tower	Vengeance Valley	MGM ...	Burt Lancaster ...	A
Wed., ,, 21	10.30	Ritz	Hot Rod	AB-Pathe ...	James Lydon ...	U
,, ,, 21	10.45	Tatler	City Lights	United Artists	Charlie Chaplin ...	U
Thur., ,, 22	10.30	Ritz	Thunder in the Dust	Eros	Robert Preston	U
LIVERPOOL.						
Tues., Mar. 20	10.30	Futurist ...	Belle Le Grand	Republic ...	Vera Ralston ...	A
,, ,, 20	10.30	Forum	Young Daniel Boone	AB-Pathe ...	David Bruce ...	U
Wed., ,, 21	10.30	Forum ...	The Fighting Redhead	AB-Pathe ...	Jim Bannon ...	U
,, ,, 21	10.30	Odeon	Thunder in the Dust	Eros	Robert Preston	U
MANCHESTER.						
Tues., Mar. 20	10.45	Oxford St ...	Singing Guns	Republic ...	Vaughn Monroe	U
,, ,, 20	10.45	Theatre Royal ...	Humphrey Takes a Chance ...	AB-Pathe ...	Leon Errol ...	U
,, ,, 20	10.45	Gaiety	Thunder in the Dust	Eros	Robert Preston	U
Wed., ,, 21	10.45	Oxford St. ...	Eyes of Texas	Republic ...	Roy Rogers ...	U
,, ,, 21	10.45	Deansgate ...	Bedside Manner (Reissue); Silent World	New Realm ...	John Carroll ...	A
,, ,, 21	10.45	Theatre Royal ...	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
Thur., ,, 22	10.45	Theatre Royal ...	Hot Rod	AB-Pathe ...	James Lydon ...	U
NEWCASTLE.						
Tues., Mar. 20	10.30	Stoll	Singing Guns	Republic ...	Vaughn Monroe	U
,, ,, 20	10.30	Essoldo ...	Breakthrough	Warner ...	David Brian ...	A
,, ,, 20	10.30	Haymarket ...	Sideshow	AB-Pathe ...	Don McGuire ...	A
Wed., ,, 21	10.30	Odeon	Jennie	British Lion ...	Jennifer Jones ...	U
,, ,, 21	10.30	Haymarket ...	Happy Go Lovely	AB-Pathe ...	David Niven ...	U
Thur., ,, 22	10.30	Stoll	California Passage	Republic ...	Adele Mara ...	A
SHEFFIELD.						
Tues., Mar. 20	10.30	Cinema House	California Passage...	Republic ...	Adele Mara ...	A
,, ,, 20	10.30	Hippodrome ...	Jennie	British Lion	Jennifer Jones ...	U
,, ,, 20	10.40	Union St. P.P....	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
Wed., ,, 21	10.30	Cinema House	Belle Le Grand	Republic ...	Vera Ralston ...	A
,, ,, 21	10.40	Union St. P.P....	Hot Rod	AB-Pathe ...	James Lydon ...	U
Thur., ,, 22	10.30	Cinema House	Singing Guns	Republic ...	Vaughn Monroe	U
,, ,, 22	10.40	Union St. P.P....	Young Daniel Boone	AB-Pathe ...	David Bruce ...	U

LONDON SCMA BACKS TRADE DRIVE

THE London and Home Counties branch of the SCMA has pledged its full support for the "Better Business" campaign.

Various suggestions for aiding the trade effort were discussed at the branch meeting on Sunday, when an address was given by Jack Hutchison, campaign liaison officer. Maurice Cheepen has been appointed local adjudicator for the National Showmanship contest.

The branch is to support the Hull branch proposals for amendments to the rules. These make provision for the formation of regional councils.

The amended agreement with the CEA was a move in the right direction, said E. L. Groves, vice-chairman, although it did not give the managers all they wanted.

The SCMA annual ball will be held in November.

LATE EXTRA

Friday, March 16.

10.30 a.m., Studio One.—"Singing Guns" (Republic).

10.30 a.m., Leicester Square Theatre.—"Lights Out" (GFD).

Tenders for Kinema Site

Hartlepool Town Council at their next meeting is to invite offers for a site on West View Estate for a permanent kinema. Previously applications for a site for a temporary theatre were received from R. Bailey of Yarm and E. Herbert of Hart Station. The latter added the proviso that it would eventually be the site for a permanent kinema.

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below:—

"Singing Guns" (*Republic*).—Period western about an outlaw who is saved by an attractive dance-hall proprietress.

"Lights Out" (*GFD*).—Drama of a war-blinded Serviceman sent to a U.S Army hospital where, with the help of an instructor, he is rehabilitated.

"The Flying Missile" (*Columbia*).—Drama about secret experiments in rocket flight, with Glenn Ford portraying an impetuous submarine commander.

"Eyes of Texas" (*Republic*).—Western, in which Roy Rogers is a U.S marshal investigating a murder mystery on a Texas ranch.

"Backfire" (*Warner*). — Melodrama about an ex-Serviceman who, with the aid of a pretty nurse, clears his pal of a murder charge.

"Bedtime for Bonzo" (*GFD*).—Comedy involving a young professor and his girl assistant who endeavour to train a chimpanzee in moral values.

"Revenue Agent" (*Columbia*).—Describing how gold-bullion smugglers along the Mexican frontier are trapped by special agents.

"Wild Horse Phantom" (*Exclusive-PRC*).—Western about bank robbers who are rounded up while attempting to retrieve the stolen bullion from their cache.

"Gasoline Alley" (*Columbia*).—The story of this family comedy concerns ordinary folk and the extraordinary events in their lives.

"Texas Man Hunt" (*Exclusive-PRC*).—Western describing how a cattle-rustling racket is exposed by a Federal marshal and two cowboys.

"Prisoners in Petticoats" (*Republic*).—Prison drama in which a girl concert pianist becomes involved with gangsters but is rescued by a police investigator.

"Flame of Stamboul" (*Columbia*).—Story of Oriental intrigue when a daring attempt is made to steal defence plans of the Suez Canal.

"The Dark Light" (*Exclusive-Hammer*).—Drama concerning crew of lighthouse and criminal trio who encounter difficulties at sea while escaping with loot.

"Barbed Wire" (*Columbia*).—A Gene Autry outdoor adventure, in which the singing cowboy is called upon to deal with cattle rustlers.

"The Whispering Skull" (*Exclusive-PRC*).—Western about a masked rider who terrorises the countryside.

"Destination Big House" (*Republic*).—Story of a young schoolmistress who unknowingly involves herself and family in scandal and her struggles to overcome small-town prejudice.

"The Prairie" (*Falcon-Screen Guild*).—Drama about the early settlers of the west.

"Pygmy Island" (*Columbia*).—Adventures of Jungle Jim, who joins a safari to a remote island inhabited by pygmies.

"Jungle Goddess" (*Falcon-Lippert*).—Jungle adventure of search by two aviators for missing heiress and subsequent discovery of atomic mineral.

"Inside Straight" (*MGM*).—Drama of old San Francisco, concerning prospectors' greed for power and wealth during the gold rush era.

"Teresa" (*MGM*).—Drama of a GI and his Italian war-bride, who face post-war resettlement difficulties in the U.S.

"Quebec" (*Paramount*).—Based on an incident in 1837 when settlers in Quebec Province resorted to force to establish their own Government.

GENERAL RELEASES FOR MARCH 19

British Lion.—"The Long Dark Hall," British (A), 7,888 feet.

Columbia.—"Letter from Korea," American (A), 6,579 feet.

GFD.—"Pool of London," British (A), 7,712 feet.

Warner.—"Kiss Tomorrow Goodbye," American (A), 7,366 feet.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2

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